

A complete guide to Season Sixteen of Doctor Who

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# The Key

*“Doctor, you have been chosen for an important task. The Key to Time is a perfect cube which maintains the equilibrium of time itself. It consists of six segments and these segments are scattered and hidden throughout the cosmos. When they are assembled into the cube they create a power which is too dangerous for any being to possess. There are times when the forces within the universe upset the balance to such an extent that it becomes necessary to stop everything for a brief moment only, until the balance is restored. Such a moment is rapidly approaching. These six segments must be traced and returned to me before it is too late. Before the universe is plunged into eternal chaos.”*

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Editor

Gary Russell

Associate Editor

Gary Gillatt

Designer

Paul Vyse

Assistant Designer

Ed Lawrance

Magazine Group

Gary Gillatt, Marcus Hearn, Scott Gray,  
Alan Barnes, Philip MacDonald

Production

Julie Pickering, Mark Irvine & Andrew Parlow

Circulation Manager

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Promotions Manager

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Adrian Rigelsford, Edward Salt, Stephen James Walker  
and Martin Wiggins

Cover Illustration by Paul Campbell


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# *The Quest is the*





Sooner or later it was inevitable that the Doctor, like the epic heroes that preceded him, should be called upon to undertake a quest. The great quests of mythology and literature are conspicuously famous for the adventures they throw up along the way rather than for any eventual triumph or failure. Who remembers whether King Arthur ever found the Holy Grail? Who cares what Odysseus did when he finally reached home? No; the Quest, as that classically-inspired traveller Jackson assures the Doctor in *Underworld*, is the Quest. It is a self-fulfilling adventure, and anything that might actually lie at the end of the rainbow is strictly a bonus – although often it can also be a disappointment.

It is, then, no failing of *Doctor Who*'s ambitious Key to Time season that it, like Homer's *Odyssey*, is best remembered for the middle bits; colourful adventures with blustering cyborg space-pirates, giant octopuses and bloodsucking stones have a right to be more memorable than those comparatively drab TARDIS scenes at the end of *The Armageddon Factor*. The intended climax of the season is regarded by many as a let-down, but on mature reflection the resolution of the Doctor's quest in that final episode is as expertly crafted as anything else in the season, and a celebration in miniature of the ethos that underpins *Doctor Who*.

Before reaching that final showdown, however, the architects of Season Sixteen, the Key to Time season – producer Graham Williams and script editor Anthony Read – presented themselves with more immediate challenges. The constraints imposed on its own credibility lead straight away to one of the season's distinguishing features: to accommodate the scattering of the six segments, only one story can involve a visit to Earth, an achievement matched by no other season of *Doctor Who* bar the twenty-third (and even that season, only half the length of Season Sixteen, features extensive Dickensian dream-sequences in its last two episodes which effectively stand in for Earth). In the Key to Time season only *The Stones of Blood* is Earth-based, and this signals a remarkable effort of initiative and imagination on the part of the production team. Indeed, in many ways Season Sixteen sees a high watermark in terms of the sheer unbridled imagination with which *Doctor Who* takes us around the universe.

Seldom has one season contained quite such a bizarre assortment of alien worlds and extraordinary characters to populate them. And there is something else: although two stories – *The Stones of Blood* and *The Power of Kroll* – revolve significantly around monsters (and remarkably original and well-executed monsters they are too; even the giant Kroll is relatively successful and has had an unfairly bad press), there is a sense in which the Key to Time season dispenses with *Doctor Who*'s traditional reliance on monsters and substitutes character and dialogue in their place. *The Pirate Planet* and *The Armageddon Factor* feature only superficially "alien" humanoids and the occasional robot, while *The Androids of Tara* dispenses with its monster within the first ten minutes in an arch tone of tokenism. Indeed, the latter is a story startlingly devoid of traditional *Doctor Who* elements and of any continuity references – throughout its four episodes even the Key to Time itself is of only fleeting significance. From the moment the TARDIS touches down on Ribos it is human or at least humanoid characters, not ratings-grabbing monster gimmickry, which dominate the Key to Time season.

Even when the pace calms down a little, which it undoubtedly does after the sparkish excesses of the first two stories, there is much that is new. *The Stones of Blood*, possibly the only *Doctor Who* story to feature more female characters than male, achieves in Professor Rumford one of the season's lasting triumphs. Every so often in *Doctor Who* there comes along a character whose unlikely partnership with the Doctor seems to become a defining moment of that era. Richard Mace's guiding principles of good living and craven self-preservation make him a useful foil for the idealistic Fifth Doctor in *The Visitation*, for example, while in *Timelash* the bungling Herbert provides a perfect valve for the Sixth Doctor's explosive temperament. The Second Doctor has Professor Travers, and the Third, Miss Hawthorne. The Fourth Doctor, with his blend of disarming bonhomie, intellectual detachment and ready temper, is often seen in his sharpest relief when played off against cuddly old eccentrics such as Coordinator Engin in *The Deadly Assassin*, Amelia Ducat in *The Seeds of Doom* and Mrs Tyler in *Image of the Fendahl*, although it is arguably the immortal partnership with Jago and Litefoot in *The Talons of Weng-Chung* that provides the defining stroke of the early Fourth Doctor seasons. In any case,

# Quest

Season Sixteen, the Key to Time season, is memorable for more than just its running "umbrella" theme. Philip MacDonald takes a look at exactly why it is so special and deserves a higher recognition than it currently receives.





his pairing with Emilia Rumford in *The Stones of Blood* provides a virtual template for the expanding possibilities of *Doctor Who* during the Graham Williams stories. A character who can propose capturing an alien monster in the interests of science, address K9 as "dear" and timidly enquire whether the Doctor is from outer space – and all without playing it for laughs – is expressive not only of the late Beatrix Lehmann's

## Season Sixteen deploys women not only as pivotal elements in the stories but also as a succession of flamboyant villains.

abilities as an actor but also of the Williams era's widening horizons. During the Fourth Doctor's earlier "gothic horror" seasons, such a character could only function in terms of carefully controlled light relief – witness Amelia Ducat or the "Ghoul" in *The Talons of Weng-Chiang* – to raise a smile without slowing down the storytelling. In the Graham Williams seasons, such characters were in the very grain of *Doctor Who*.

*The Stones of Blood* is not alone, either, in featuring an unusually strong female presence; a significant development of the Williams period is the increased importance of women in the programme's game-plan. The previous season shifts markedly from *Horror of Fang Rock*'s screaming, fainting Adelaide, through *Image of the Fendahl*'s strong-willed and sensuous Thea, to *The Invasion of Time*'s spunky Rodan, accommodating along the way a number of unusually tough-minded women such as Marn, Veet and Tala. The Key to Time season takes the development further by deploying women not only as pivotal elements in the stories (ostensibly minor characters like the Seeker and Princess Astra become essential components in the

narrative), but also as a succession of flamboyant villains. They are given names which resonate with potent images of femininity, from "Vivien Fay" and "Morgana Montcalm" – both suggestively Arthurian – to "Lamia", a snake-woman in an erotic poem by Keats. The revelation that *The Pirate Planet*'s true villain is not the blustering Captain, the mysterious Mentiad leader or the cringing Mr Fibuli, but is in fact the tyrannical Queen Xanxia in the innocuously wholesome guise of the Captain's nurse, is the story's trump card. While there isn't necessarily anything particularly liberating in making women villains, it is nonetheless during this period that *Doctor Who* unquestionably succeeds in casting off accusations of tokenism and achieves a flourishing of what might be termed its feminine side. Arguably this peaks a year later in Season Seventeen as Lalla Ward's cocksure Romana takes on the assorted might of Agella, Countess Scarlioni, Lady Adrasta and Madam Karela without turning a hair – not to mention giving short shrift to any male villains foolish enough to stumble across her path.

Romana's introduction as the new companion in *The Ribos Operation* is handled in a self-consciously artificial fashion, dealt out like a playing-card by the White Guardian in much the same way that the Time Lord emissary heralds the arrival of the Master in *Terror of the Autons*. This is the season which sees the first flowering of the much-vaunted self-reflexivity of the Graham Williams style, and nowhere is this clearer than in the treatment of the Doctor's two new companions. At one point during *The Ribos Operation* the Doctor cracks a joke at the expense of K9 Mark I's laborious cornering, while his first reaction upon meeting Romana is to whisper "That's the new assistant!" in much the same way that viewers up and down the country would have done at the same moment. By this point the Doctor has already complained to the White Guardian about the traditional dramatic functions of the companion ("In my experience assistants mean trouble – I have to protect them and show them and teach them . . ."), and later in the same episode he provides Romana with a set of knowing, self-conscious ground-rules which, predictably, he immediately goes on to transgress. In *The Pirate Planet* the game is extended to include the Doctor himself when Kimus enquires what he does for a living and is told "I save planets, mostly."

**Below:**  
The Nurse  
(Rosalind Lloyd)  
seizes control in  
*The Pirate Planet*.

**Below right:**  
Madame Lamia  
(Lois Baxter) in *The  
Androids of Tara*.







**Left:**  
Count Grendel  
(Peter Jeffrey)  
has designs on  
the throne in *The  
Androids of Tara*.

Romana is a logical fleshing-out of Leela's unlikely comrade Rodan in the previous season's *The Invasion of Time*; both characters are informed by the conflict of lofty academic learning with a dangerous ignorance of the world beyond Gallifrey's Capitol. Notwithstanding the ongoing antagonism and one-upmanship between the Doctor and his new companion throughout the Key to Time season, the self-assurance Romana portrays in her very first TARDIS scene is never quite recaptured as her adventures with the Doctor begin to open her eyes to the wonders and perils of the universe. She regards hyperspace, long familiar to the Doctor, as "a theoretical absurdity" in *The Stones of Blood*, and is totally unprepared for the universe's infinite variety of alien species. She may have studied the life-cycle of the Gallifreyan flutterwing and be able to bait Rohm-Dutt with sarcastic comments about butterflies, but she is shocked by the very possibility of the Shrivenzale's existence and ignorant even of the fact that Count Grendel's horse is organic, asking "How does it go? What makes it work?" (although a marvellous character-building moment for Romana, this is perhaps an adapted remnant from *The Androids of Tara*'s original draft which included flying robotic horses). This is all a far cry from Romana's next incarnation, who in her first story proves to be nonchalantly well-informed about the history of the Daleks and is later seen educating herself in the ways of the universe from K9's memory banks.

Nonetheless, Romana's first incarnation is less priggish than she is often given credit for. Perhaps heeding the Doctor's sharp comments in *The Ribos Operation* about how to behave when taken prisoner, she displays considerable *sang-froid* under threat of torture from Count Grendel, Rohm-Dutt and the Shadow. In *The Pirate Planet* she is even prepared to gun down the Captain's guards. Providing both a sharp contrast with Leela and an entirely new dimension for the Time Lords (apart from Rodan she is, after all, the only female Time Lord we have met up to this point and we will not meet another until *Arc of Infinity* four seasons later), the first incarnation of Romana remains one of the Doctor's most intriguing companions.

In terms of the ongoing mythology of *Doctor Who*, the Key to Time season is otherwise best remembered for introducing the programme's ultimate super-beings, the Guardians. Identified with the elemental forces of light and darkness, the Guardians represent *Doctor Who* re-investing in the awe and mystery of which it had necessarily deprived itself during the mid-Seventies as the Time Lords grew increasingly familiar. After a season which explores the darker side of the Time Lords' past in *Image of the Fendahl* and *Underworld* before culminating in the ragged grandeur of *The Invasion of Time*, in which a seedy Gallifrey seems to reflect the duplicitous shabbiness of the Time Lords themselves, the creation of the Guardians seems the next logical step.

These Guardians, however, are a long way from the fundamental opposing forces represented by their later appearances in

Season Twenty. Far from *Mawdryn Undead*'s cackling, black-hatted Uncle Abanazar, the Black Guardian seen in *The Armageddon Factor* is a subtle, wily creature whose deception nearly fools the Doctor. Even greater is the difference between the original White Guardian and the placid, genial old dordard later seen in *Enlightenment*. Dressed in a casual but impeccably stylish flannel suit and sipping a drink beneath a tree in a fantasy garden, *The Ribos Operation*'s vision of the White Guardian is one of immense but unobtrusive power and, indeed, of barely concealed menace: his threat of the eternal oblivion facing an uncompliant Doctor is left hanging in the air. The crashing organ music and heavenly light which floods the TARDIS invests the season's opening sequence with a quasi-religious sense, appropriately bound up with notions of the Annunciation and the Holy Grail (and, lest we forget, until the Cybermen stormed the console room in *Earthshock* the TARDIS was regarded as inviolable; aliens had to be invited on board by the Doctor, making the opening scene of *The Ribos Operation* all the more apocalyptic in its day). At the risk of carrying the Biblical allusion to extremes, these are very Old Testament Guardians, vengeful and unpredictable, compared with the readily comprehensible "good" and "evil" behaviour of their later manifestations. There is a subtlety about Romana's apprehensive glance at the crow perched atop the TARDIS in *The*

## The crashing organ music and heavenly light which floods the TARDIS invests the season's opening sequence with a quasi-religious sense

*Stones of Blood* (which comes hard on the heels of a renewed warning to beware the Black Guardian) which is entirely lost in Season Twenty's spurious bird-imagery.

In retrospect, there is even the tantalising possibility that we never actually meet the White Guardian until *Enlightenment*, that he is only represented in the Key to Time season by the disembodied voice in *The Stones of Blood*, and that the suave figure who fools the Doctor into undertaking the quest in *The Ribos Operation* is in fact the Black Guardian in disguise, just as he is at the season's conclusion. As with so much about the Guardians, this is enticingly open to interpretation, but what is beyond doubt is that the Black Guardian lies in wait for the Doctor to arrive on Atrios with the first five segments, and that the hunt for the sixth is ruthlessly stacked in the Black Guardian's favour. A decade before the Seventh Doctor's cosmic chess games, here is an entire season in which the villain, not the Doctor, has tampered with the board.

Structurally the Key to Time season is as tightly conceived as any in *Doctor Who*, and many of its intrinsic preoccupations are far more deeply embedded than the relatively straightforward







**Above:** Romana confronts the Shadow (William Squire) in his lair in *The Armageddon Factor*.

**Below:** Ranquin (John Abineri), leader of the Swampies in *The Power of Kroll*.

"umbrella theme" of the quest itself. While there is nothing unusual in the Doctor finding himself fighting an enemy motivated by greed, for example, in no other season of *Doctor Who* are the villains quite so systematically represented as a parade of self-serving monomaniacs. There are, of course, degrees of wickedness, but the motive is essentially the same. At one end of the scale is Garron, the small-time confidence trickster selling bogus shares in planetary real estate, and at the other is Xanxia, obsessed with her own survival to the extent that she is prepared to lay waste entire planets to prolong her life. There is the Graff Vynda-K, the dangerously paranoid warlord consumed by his own military failures and obsessed with selfish dreams of glory which eventually plunge him into insanity. He is neatly counterpointed by Count Grendel, one of *Doctor Who*'s most charismatic and self-assured villains, who for all his courteous charm nevertheless displays a ruthlessness to match the Graff's (there is a sense in which Grendel's aesthetic villainy sets a new agenda for the Doctor's foes, preparing us for Count Scarlioni in the following season). There is Cessair of Diplos, a galactic criminal on the run from her people who has manipulated four thousand years of human superstition to safeguard her own liberty, and Thawn, an unscrupulous careerist who covertly funds gun-

running to the Swampies in order to justify wiping them out in the interests of financial profit. Like the Graff, the Marshal of Atrios enjoys romantic dreams of *esprit de corps* and glory in the field, but his every move is ultimately manipulated by darker forces. There is barely a character in the entire season who is not motivated by greed or self-regard of some sort, and this is as true of the Doctor's allies as it is of his enemies – Prince Reynart and Drax may be on the right side but they are hardly motivated by altruism. For all his innate decency, Unstoffee is at the end of the day a crook. Even Dugene's environmental zeal is perceived as a kind of vanity. The only notions of idealism in the season

seem to be upheld by morally enlightened but decidedly wet characters like Kimus and Varlik. Professor Rumford is an indispensable comrade, but ultimately even she has her academic reputation to consider.

In most cases, the cupidity of the Key to Time season's villains is exacerbated and, in several instances, abetted by the presence of the segments themselves. Cessair uses her stolen key segment to transmute objects, power her weapons and establish hyper-

spatial coordinates, while Garron, although ignorant of the true worth of his piece of jethrik, nonetheless uses it as the essential pivot of his confidence scam and it is this segment which inflames the Graff with new dreams of personal glory. The fact that *The Ribos Operation*'s plot revolves tightly around acquisition of the jethrik for a series of different motives suggests that Robert Holmes is making a connection between the Key to Time and the Philosopher's Stone, a medieval myth supposed by alchemists to have the power of transforming base metals into gold or silver, and also known (if further proof of the connection were needed) as the "Rebis". In fact the story's title seems to be constructed around a series of puns and possible resonances – that it should be reminiscent of *The Italian Job* is more appropriate to Garron's undercover "operation" than to the Doctor's, and a "Rebus" is a cryptic word-puzzle. The fifth segment is the Swampies' "Symbol of Power" and has perverted nature, mutating Kroll to giant size and throwing the Swampies into generations of superstitious obeisance. Even the sight of the fourth segment, ostensibly the least significant in immediate plot terms, appears to arouse Grendel's avarice.

It is, then, surely no coincidence that Princess Astra emerges as one of the only genuinely altruistic characters in the Key to Time season, for she herself is the final segment and it is her life which the Doctor is faced with sacrificing to complete his mission. In the Doctor's ultimate realisation that no one being, however awesome, should wield the power of life and death over another for such a trifling consideration as the stability of the universe, he upholds the essential ethic of *Doctor Who*. In a sense (and perhaps this is why the last episode of *The Armageddon Factor* can seem like something of an anti-climax), his refusal to hand over the Key to Time to the Black Guardian is merely a re-enactment of his defeat of each and every one of the self-obsessed egomaniacs he has fought along the way. Nobody has the right to control, or even to see, the whole picture; it is part of the Doctor's fight that he should remain only a random figure in the overall landscape of an imbalanced, imperfect universe.

A recurrent motif of the Graham Williams era is the quest of individuals to reassemble and reunite fragmented splinters – of knowledge, as in *Image of the Fendahl* and *Shada*; of races, as in *Underworld*; of their own identity, as in *City of Death*; or simply of spaceships, as in *Nightmare of Eden*. The symbolic nature of such quests, connected with the individual's discovery and fulfilment of selfhood, is visited upon the Doctor himself in the greatest quest of all, the search for the Key to Time. He concludes, as befits his Bohemian heroism, that the quest itself fulfils the quest – to travel is better than to arrive, and taking part is more triumphant than winning. For this reason (as well as for the very practical expedient of escaping from the Black Guardian) the introduction of the randomiser to the TARDIS's circuits in the final scene of the season has a satisfyingly poetic sense of completeness about it.





# Tracing the Six Segments

*"There is no evidence stronger to our earthly eyes than the difference between pure black and pure white. So, without any pre-judgement, let us call our two Guardians Black and White. The source of power for both these Guardians reside in neutral territory – the Centre of Time. It is called The Key to Time and is in the form of six interlocking, unequal segments, each of which, joined with the others, forms a perfect cube in the ratio of 6 x 6 x 6 units. This cube, this Key, is stolen by an agent of Black and scattered through Space and Time."*

*(Extract from proposal submitted by Graham Williams to Graeme McDonald dated 30th November 1970)*



## The Ribos Operation

"The Key to Time Season was something I'd had at the back of my head for a long time, but it had been impossible to realise during my first year. The concept itself was easy to get together but I needed stories which could still be self-sufficient in their own right."

**Graham Williams** Producer

"I think that the Key to Time idea, which went right through the whole season, was a wonderful idea when they thought the whole season would cohere and build up to a tumultuous climax. I think that that doesn't really work. I think it fatigued the audience and it fatigued the players and the designers and everyone like that, because they are too restricted. I think it's better to do the four- or six-parters and approach those adventures with great energy, and then dump them and then get on to the next one with always a sense of discovery of a brand new adventure. It wasn't a failure, but I don't think it was as good as it could have been."

**Tom Baker** Actor

*"I disliked the whole Key to Time gimmick and the idea of the Black and White Guardians. It's difficult enough to come up with five or six good stories a season without having to tack on a linking theme."*

**Robert Holmes** Scriptwriter

"I thought it would be nice to have a series that could be taken as a whole. It seemed an interesting exercise to take a number of stories and thread them through but keeping them separate and individual. I was quite pleased with the way it worked out and I think it was worth doing. We used the Guardians because we had to ask ourselves what was the driving reason for this quest? In dramatic terms the search for the Key needed an urgency and a threat. Black and white, good and evil, pro and con, is the basic root of all drama. We then thought up the notion of them not being directly involved so as not to effectively destroy the character of the Doctor. Graham and I worked out its execution between us, as I recall. We wanted a device that was suitably science-fiction, and which would fit the general ethos of *Doctor Who*. We thought the idea of six interlocking pieces of a key, scattered through Space and Time and capable of changing their form as a disguise, achieved that aim perfectly. By adding a time limit – the clock ticking away like a fuse, as it were – we hoped to introduce another piece of suspense which would carry through the season."

**Anthony Read** Script Editor

*"Elisabeth Sladen's character was far and away the most original and inventive companion the Doctor has ever had, and we did make moot of her coming back. Unfortunately Lis Sladen was, by then, heavily into other things. So instead we*





decided to go with the one remaining stereotype that had yet to be done, which was the exact opposite of the savage huntress, namely the ice goddess. I have to say, though, it was an absolute bitch to cast."

**Graham Williams**

"We thought it might be more interesting to give the Doctor someone who could stand up to him intellectually, if only for a change. Hence Romana."

**Anthony Read**

"I wanted Romana to be [the Doctor's] idealistic conscience, having found it increasingly offensive that this renegade, egocentric megalomaniac should be wandering around having one helluva good time at everybody else's expense, without even a hint of responsibility to a higher authority. The Guardians, I thought, could be that higher authority, and his companion could at least compete with him, even if she could never come off best."

**Graham Williams**

"Romana, as I recall, was almost entirely Graham Williams' concept, though we naturally discussed the character together. Also, at the auditions and screen tests, I was very enthusiastic over Mary Tamm."

**Anthony Read**

"Initially I said I wasn't interested in the part, precisely because I didn't want to end up screaming, falling over and twisting my ankle all the time. But they assured me this would not be the case; they were looking for a new type of companion, much more on a par with the Doctor himself. That was when I felt there was an opportunity here to do something that hadn't been done before."

**Mary Tamm** Actor

"In retrospect, I believe the interplay became a lot more successful when Lalla Ward took over the role. On the other hand, Mary Tamm was visually perfect as the Romana we wanted. Indeed I cannot think of anyone else even now that I would have cast instead as Romana."

**Graham Williams**

"I think the character worked to start with. She was very intellectual and individual. She would often do things on her own initiative which was a constant source of annoyance for the Doctor. But I think Romana did degenerate towards the end. I don't think that was anyone's fault – there has to be someone who runs around behind the Doctor and cries, 'Help, Doctor?'"

What is it, Doctor? That is the simplest way of explaining the complicated plots and is the device which worked in the past. I don't think they can really get around that syndrome."

**Mary Tamm**



## Pirate

### The Pirate Planet

"We had enormous problems with The Pirate Planet. Douglas Adams hadn't done much television and was totally undisciplined. In fact our Head of Department, Graeme McDonald, read the first draft and wanted to throw it out. I went to see him, with Pennant Roberts, because we were both convinced it could work. It needed a lot of whipping into shape but all the elements were there. Douglas had some marvellous creations but his weakness was getting the structure right."

**Anthony Read**



"In *The Pirate Planet*, Douglas Adams wanted the visual aspect of the Captain's face delayed until the last line of the first scene, so that the full horror of his half-face coincided with the trumpeting of 'Now hear this. This is your Captain speaking.' My shots were perforce plotted to increase his personal mystery. Douglas had a much older actor in mind when he wrote the Captain – someone with the authority of later life, a well-worn face like Jack Watson's perhaps. My priorities were slightly different. I was very concerned about the stamina required to wear such an uncomfortable costume. I particularly remember the dogfight with the parrot. My poor floor manager, Michael Morris, was at his wits' end because we were literally trying to create this exciting sequence in the last five minutes of the studio time available to us."

**Pennant Roberts** Director



## *The Stones of Blood*

"I liked working very much with Susan Engel and Beatrix Lehmann, because they were both so good. That was about halfway through the series, and some of the scripts had given us problems, so maybe we were all getting a bit tired and jaded by then. But because you suddenly got two actresses of such wonderful calibre, it gave you a new enthusiasm and you were able to see the series in a whole new light. I remember *The Stones of Blood* particularly for just that reason. I was very impressed with the story. It was quite creepy."

**Mary Tamm**

"I remember Susan Engel very well, and I remember us laughing and jeering at the producer at the time for those two hysterical 'Tinkerbells' – two faeries that he had there, which we thought was getting away with it on the cheap. I enjoyed it mostly because it was historical in the sense that it was Beatrix Lehmann's last job."

**Tom Baker**

"For the stately home in *The Stones of Blood* we used a business training college. I remember we got up one morning and the TARDIS had disappeared. In the end it turned out that the students had picked it up and run with it. It was discovered about two miles down the road in the quarry that we were using!"

**Darrol Blake** Director

"Tom would always take every opportunity to inject his own quirkiness, and I would not discourage this unless it reached the point at which I felt it was going over the top – like the scene I cut out of rehearsals of Romana and K9 presenting the Doctor with a fifteenth anniversary birthday cake. That, I felt, was a case of suspension of disbelief being turned on its head, and that I could not allow."

**Graham Williams**

"I went down to see them during the rehearsal period and was told there were plans to include a birthday cake scene. 'What the hell for?' I asked. 'There are no birthdays in it!' They simply said, 'Oh, never mind.' It sounds the sort of thing Tom Baker would think up. I never had an awful lot to do with Tom aside from seeing him at rehearsals. He was a strange man but in some ways one of the best Doctors. He was very good with kids, he never talked down to them, which is something far too many actors do."

**David Fisher** Scriptwriter

"I arrived and had a chat with Graham Williams. I read the script and said, 'Okay, it's got four characters in it and is set in England, 1978. This is the cheap one, right?' and he said no! But I think it was. I soon discovered that the monster was a cereal packet ▶





with knobs on, designed for an Equity member to stride around the countryside in. The birthday cake scene was my idea, I'm afraid. We had to improvise because the script ran a few minutes short. There was a lot of talk about this being the hundredth story and the show's fifteenth anniversary and all that so I suggested having a birthday party. K9 sang 'Happy Birthday', very badly, and we ordered a cake. Anyway, once Graham heard about this he exploded and said no. Apparently the Doctor should never be seen to eat – he carries jelly babies but never eats them I was told – because if he ate, he would have to go to the loo. And he never went to the loo! What we eventually got was an extremely boring scene talking about the Key to Time, and that was that!"

**Darrol Blake**

"My view was that the Ogri would look better as solid objects seen to move mysteriously, rather than as men in rubber suits seen to move obviously. The script did suggest that they should look rather like the Thing from *The Fantastic Four*, which I think is what Costume proposed, but ultimately it is the director's decision that matters, and it was Darrol who decided the Ogri should become an effect."

**Mat Irvine** Visual Effects Designer

"They called for a break and Tom sat down to do his crossword, as was his wont. As you know, Tom's terribly inventive, with an eye for a joke. He realised that I was sitting around the corner out of most people's sight, still wired up to do K9's voice. Seeing a group of onlookers, he whispered, 'John, have you got the paper there?' 'Yes,' I replied and we then proceeded to do the crossword together, with me out of vision and him talking to K9. It was a tremendous fusion of fantasy and reality – I'm sure we convinced a lot of onlookers that K9 had an identity in his own right."

**John Leeson** Actor



## The Androids of Tara

"The Androids of Tara took my policy of literary pastiche as far as it would go but my reasoning was, 'Here's a cracking good story, why not have some fun with it?'"

**Anthony Read**

"Tony Read asked me what I thought about *The Prisoner of Zenda*. I thought it was brilliant, with a wonderful structure. Tony had this idea of reworking these old myths and stories which, after all, had worked for a long time and still had potential. Putting in the crystal was no problem at all. However, I never really understood the Key to Time. If you impose a format like that too often you're going to bore the audience to death."

**David Fisher**

"To me *The Androids of Tara* was a very romantic story – full of castles, knights in shining armour rescuing damsels in distress and so on. So Doreen James and I sat down together to work out a fantasy-like costume. She designed the tunic, while I picked the colours. And it worked! I have had so many letters from so many people over the years about that costume."

**Mary Tamm**

"I was very doubtful about the the script I was originally supposed to do; it had this big octopus-thing in it. However, *The Androids of Tara* had a number of things which would have been impossible to do. I mean, there were flying horses in it, which would have been no problem if one could have afforded Ray Harryhausen, but at the BBC..."

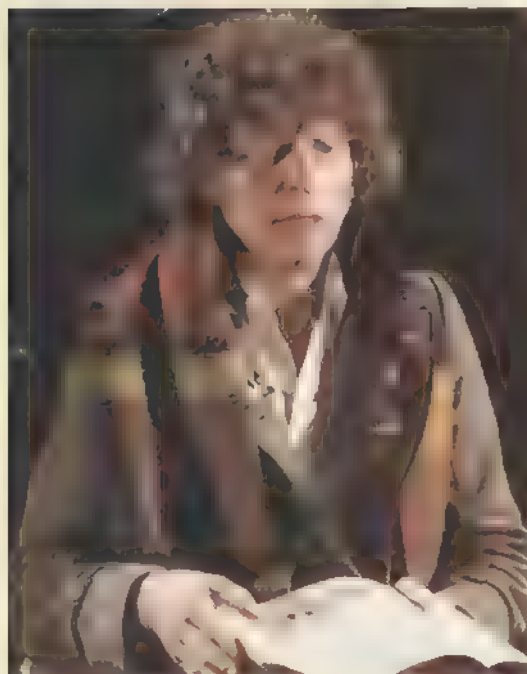
**Michael Hayes** Director





"Tara was a lovely story to make. I got to play lots of parts and we filmed in lovely sunny weather at Leeds Castle. There was a very jolly feeling during that story. At one point there was this huge scene where the King was being crowned and I had this big speech – something of a rarity in *Doctor Who*! I had a really heavy crown and my costume was so complex that even the slightest sharp movement caused it to descend into disarray. On the first take I had just about got to the end of this long speech when I forgot the last line. I was furious and we had to start all over again. On the second take, I lost my balance and the crown went cascading off my head."

**Mary Tamm**



## The Power of Kroll

"I remember that this started life as something like *Creature from the Swamp*, but I don't mind if the titles are changed. I remember this as being my least favourite *Doctor Who* script."

**Michael Hordern**

"I don't remember exactly what happened but I was originally told I was playing the part of Thawn, so I studied that. Then, when I turned up on location, I discovered Neil McCarthy was Thawn and I was this other part. There was no real incident to it, but I didn't find it a particularly interesting story."

**Philip Madoc** Actor

"I enjoyed *The Power of Kroll* because it gave me the chance to get back in front of the camera and play another part – Dugeen. This didn't cost the BBC anything extra because I was already under contract to do *K9* and therefore 'in-house'."

**John Leeson**

"The worst filming experience I had was *The Power of Kroll*. It was all done in some dreadful marsh somewhere. Tom and I got totally stuck in the mud, we just couldn't move until we were rescued. We were miles from anywhere and it was so bleak, and there was absolutely nothing to do between shots because if you wandered off, you'd probably get swallowed up!"

**Mary Tamm**

"*Kroll* was about twelve feet from tentacle-tip to tentacle-tip. The central dome was about two foot six in diameter. Inside him was a series of rods, levers and cables, operated from behind by three or four different people. Water was pumped through the mouth-parts to give the drooling, slavering effect. We filmed the live action with the Swampies running about in the foreground, and then filmed the monster at our model stage. Unfortunately the dividing line between the two pictures was too hard and it gave the game away. We could have hidden the line with a different technique, but it was out of our control."

**Tony Harding** Visual Effects Designer

"It was not fun at all being plastered in all that green stuff. It had to be water-resistant and only came off with Swartega, which took hours. Six half-naked green Swampies were piled into a truck and we were driven to this American air base. We walked through the gym towards the showers, passing these huge black airmen, boxing and knocking the stuffing out of each other! They soon stopped when they saw us, and in the showers we all got very camp, washing each other's backs in front of these huge American airmen!"

**John Abineri** Actor

"At the beginning of a sequence we would be on dry land, and at the end up to our necks in water. Because of this there were great problems with continuity. ►





And it just so happened that we chose the few days of the year when the whole area was affected by the spring tides, and the water came up twenty or thirty feet further than it normally would have done."

**Tony Harding**

*"I took rather a long time to get the monster, but when I did it was funny, I thought."*

**Tom Baker**



## *The Armageddon Factor*

"We discussed it with the script editor a lot, and asked if the sixth piece could be a person. That would give the Doctor a dilemma about someone he knows and cares for. Originally the sixth segment was the Shadow's shadow, but in our later discussions we decided that was clever but it didn't mean anything. It wouldn't make the Doctor want to convert the piece back again. What we thought would be most difficult to realise on *The Armageddon Factor* was the all-out nuclear war. In fact they did a good *Doctor Who* job on it, but what we really wanted was something like the opening of *The Terminator*. Not that we'd seen *The Terminator* then, of course, but that's the sort of thing we wanted – with thousands of people. Something like those Henry Moore drawings of people in the London Underground sheltering from the Blitz. We got the gist of it, but that's all they were able to do – it was all so low-budget."

**Bob Baker** Scriptwriter

*"I loved the bit when we were shrunk and the boots were going by. All that CSO stuff, I like that very much indeed. Some of my favourite stuff, where we had to outwit people – that's the stuff of old magical tales, being able to shrink yourself. The kind of fusion of drama and nonsense, as in Alice, for example."*

**Tom Baker**

"Tom Baker and I hit it off from the word go. We have always been the best of friends – with the notable exception of *The Armageddon Factor*, when I actually did rise from my seat in the production gallery and head for studio floor with the full intention of flattening him! Luckily it was in the biggest studio of the lot so in the time it took for me to get down there, I was able to reflect that flattening Tom Baker would perhaps be counter-productive. So I said, 'Can we discuss this, Tom?' He was being difficult about something but I have to say that when Tom is difficult, it's always for a reason – I've never known him wantonly difficult for the sake of his ego."

**Michael Hayes**

"I look back on *The Armageddon Factor* as one long audition for the part of Romana. When I was doing it, Mary Tamm wasn't sure whether she was going to leave or not. When she decided, they didn't have all that long to find somebody new and they thought we all got on well. It made an interesting beginning for the new Romana – to take on somebody else's body, as it were."

**Lalla Ward** Actor

*"I was instrumental in getting Lalla the part of Romana II. I suggested to Graham Williams over lunch what a good companion she would make, having just worked with her on Armageddon. I should have got a credit as casting director!"*

**Mary Tamm** 







# The Ribos Operation





## SYNOPSIS

PART ONE (dm. 25 02 )

The first part of the story introduces the main characters and the setting. It describes the initial conflict and the characters' reactions to it. The story is set in a world where magic and technology coexist, and the characters are navigating a complex web of power and intrigue.

PART TWO (dm. 24 46 )

The second part of the story continues the narrative, focusing on the characters' development and the progression of the plot. It explores the challenges they face and the choices they make.





the catacombs. Garron steals the tracer from Romana and locates  
become lost in the catacombs.

agents of the Greater Cyrenic Empire.

"Guards. Take aim. Prepare to fire!"

### PART THREE (dm: 24:42)

Garron's plea for mercy and the Doctor's challenge to the Graff halt the execution, and the trio are instead taken to the Graff's quarters for interrogation. The Graff is furious to discover that his gold is missing, and learns

Seeker, an old woman who declares that the thief is at the concourse. Her vision is correct: Unstoffs is being hidden from the shrieves by an old man known as Binro the Heretic. Binro is an outcast who spoke out against

concepts of basic astronomy. He is delighted when Unstoffs confirms that his derided theories are indeed

Held in the Graff's room, Garron explains his failed plan to the Doctor and Romana. Hearing that the Graff is planning a massacre in the concourse at dawn, the Doctor repairs Garron's wrist communicator to warn Unstoffs and Binro—who head for the catacombs. The Doctor summons K9 with his whistle, and the robot

Doctor's party follows the jehrik—the first segment—into the catacombs via the Hall of the Dead.

At the concourse, the Seeker declares that the fugitives are in the catacombs. The Doctor, Garron and Romana hide in the catacombs' burial recesses as the Graff arrives to locate Garron, announcing, "No one will ever know how he tried to trick the Graff Vynda-K!"

"Only five more to go," says the Doctor.







## PRODUCTION

The concept of devoting an entire season of *Doctor Who* to a single running theme was initially developed by Graham Williams in his job application to become producer. Williams submitted a three-page document entitled *Doctor Who (1977 Season)* on Tuesday 30th November 1976. Beginning with a discussion about elemental physical forces, Williams suggested a Fourth Force of the dimension space/time, a mysterious power that holds the universe in balance. The Time Lords have a degree of control over this force but the balance is kept by even more powerful and responsible figures – two perfectly balanced forces of black and white, good and evil, construction and destruction. The President of the High Council is aware of the higher authority of the Black and White Guardians, who have a power source called the Key to Time in their neutral territory – the Centre of Time. The Key is formed by six interlocking crystal segments forming a perfect cube, but an “agent of Black” steals it and scatters the pieces throughout space and time. The segments must be recovered before the balance of the universe is destroyed, with the Doctor attempting to collect these across the six serials in the twenty-six-week season. His race against time was to be marked by a “candle”, a bright orb which is fading as the balance falls. The six adventures would pit the Doctor

against the agents of Black, and at its conclusion the Doctor would have to make his own decisions about the power of the completed Key.

Williams was appointed producer and started work in January 1977. Problems with the first script of Season Fifteen, Terrance Dicks’ *The Witch Lords* (aka *The Vampire Mutations*) immediately occupied Williams and precluded the possibility of introducing his “umbrella” theme at this stage. However, towards the end of his first year, Williams decided to re-use the proposal to form the basis of Season Sixteen, and began developing the stories with script editor Anthony Read. Part of the reasoning behind Williams’ theme was his dislike of the degree of coin-



cidence in the series, and Williams wanted the Doctor to get into situations for a reason – as well as giving him the moral purpose of a quest. The creation of the Guardians stemmed from Williams’ feeling that the *Time Lords* had featured too frequently in recent years.

### THE COMPLEXTION

During late 1977 it was uncertain whether Louise Jameson would remain with the series as Leela, and so a new companion, Romana, was developed by Williams and Read. They decided that, given the nature of the mission, she should be a highly civilised Gallifreyan from the same background as the Doctor but who lacked his practical experience. They wanted Romana to conflict with the Doctor, and envisaged her as a detached and frosty ice maiden – a total contrast with Leela. A character outline was drawn up on Monday 10th October 1977. Romanadvoratrelundar (who the Doctor would call “Romy” to annoy her) would be an acolyte Time Lord – the Time Lords still refusing to admit to the title of Time Lady – yet to graduate from the Academy on Gallifrey as her studies had been interrupted for her assignment by a Guardian of Time. Romana would have knowledge not available to the Doctor during his time at the Academy, and would retain the ideals of non-intervention taught on Gallifrey. However, she would adapt quickly to her new situation. Her age was given as 140 years old.

The following month, the format for the Key to Time was issued to several prospective writers including Robert Holmes, Read’s predecessor as script editor who had left the show in July 1977. Holmes had been asked to submit ideas for Season Sixteen to guarantee a workable script that could start the new recording block with minimal rewriting. A requirement placed upon Holmes was that the serial should be written totally for studio with no film work, cutting down preparation time to a minimum. As the new season was



to be recorded in transmission order, particular care had to be taken over lining up the scripts.

Holmes' first idea seems to have been the character of the con man, Garron, around whom he developed a storyline. This did not include the Key to Time theme but revolved around an attempt to trick a wealthy nobleman, the Graff, into parting with a fortune. Central to the con is a powerful mineral which, unknown to Garron, contains enough energy to power a space fleet. The Doctor uses local beasts called Shrivenzales to overcome the Graff and get the mineral from Garron. On the strength of this, Holmes was commissioned for a four-part serial entitled *The Galactic Conman*.

It had been decided, during the recording of the previous serial, *The Invasion of Time*, to retain K9 for a further year. The robot dog's continuation in the show was confirmed after Williams was assured that the problems with the prop's noise and remote-control system could be remedied by the Visual Effects Department. Slough Radio Control refitted the control system, using K9 to publicise their mechanisms and allowing employee Nigel Brackley to work on the series as the robot dog's engineer. The prop was given a coat of charcoal grey paint to distinguish it from K9 Mark I. Visual effects on the new serial were supervised by Dave Havard, who had previously worked on *Planet of Evil*. Havard fitted the prop with a suppressor to stop its radio signals interfering with the cameras and installed a new, quieter belt drive system with larger wheels.

The serial soon had the working title *Operation* – a con artist's slang term for a confidence trick. In a feature on *Blue Peter* in November 1978, an extract from the first episode was also referred to as *The Ribos File* but it is not certain whether this was another working title or an error on the part of presenter Simon Groom. The title of the finished scripts became *The Ribos Operation*, with Read adding much of the material establishing the Key to Time, Romana and the Guardian in Part One.

Holmes' script described the city of Shur on Ribos as "a mediaval (sic) scene. Maybe Moscow in the fifteenth century." The weapons used by the Graff Vynda-K and his Levithian Invincibles were originally described as small, hand-held needle guns. Later script revisions changed these to laser spears – a more accurate description of the staff-like weapons carried by the warriors. The Levithian guards were described as having green-visored helmets, dissimilar to the metallic masks seen in the final version.

Garron was originally an Australian from a place called Bullock's Creek which Unstoffer described as "a mud-patch in the middle of nowhere, home to him and a few hundred sheep." The character's origin was changed as a result of guest star casting by director George Spenton-Foster, an old friend of Williams' who had directed *Image of the Fendahl* the previous year. Both had worked on the BBC legal drama *Sutherland's Law* a few years earlier and cast its star, Iain Cuthbertson, as Garron. A Scots actor who had also starred in *The Borderers* and *Budgie*, Cuthbertson's Garron became a Londoner from Hackney Wick. References to Garron's sale of Sydney Harbour to an Arab were, however, retained in Part Three.

The production team assembled for *The*

*Ribos Operation* included set designer Ken Ledsham, make-up supervisor Christine Walmesley-Cotham, and costume designer June Hudson – all newcomers to Doctor Who who would return for further serials. To design the sets for Shur, Ledsham used Sergei Eisenstein's film *Ivan the Terrible* (1942-6) as a reference for the look of "Holy Russia".

The new companion was announced by *The Daily Mail* on Saturday 21st January, 1978 during the broadcast of *Underworld*. Around three thousand actors applied for the part of Romana, from which five hundred were selected and narrowed down to about 120 interviewees. Williams was keen to find somebody with the classic beauty of Grace Kelly and was initially disappointed by the actors he interviewed, but soon found what he wanted in Mary Tamm.

Born in Dewsbury in 1950, Tamm started acting in amateur theatre at the age of eleven. She eventually trained at RADA alongside Louise Jameson, following this up with a year at Birmingham Rep in 1971. On the London stage she appeared in a rock musical called *Mother Earth*, and made her film debut in *Tales that Witness Madness*. Her television work included *The Donat Conspiracy*, *Hunter's Walk*, *Public Eye*, *The Girl of Slender Means* and *Coronation Street*. At the cinema she featured in *The Odessa File* and *The Likely Lads*. She had also just filmed an episode of *Return of the Saint* for ITC which would air in December 1978.

Tamm was on the shortlist of four actors reading for Williams and Spenton-Foster (whose contract had been extended back into January to let him help cast the companion) in a screen test with Baker. The sequence involved each hopeful running in and performing a short scene with Baker, in which he bought a rose for each actor. Spenton-Foster was particularly keen to cast Tamm, who was especially attracted to the part when Williams and Read assured her that Romana would be the first companion to be the intellectual equal of the Doctor and not just scream and be rescued. After accepting the role, Tamm decided to only stay with the series for a year.

Tamm was presented to the press at a champagne celebration photocall on the evening of Friday 17th February, where Williams explained how the 120-year-old Romana had just left finishing school and would be an undergraduate Time Lord helping to search for the Key to Time in the new season's quest. Many newspapers such as *The Daily Telegraph* carried the story the following day, and on Sunday 19th *The Sunday Express* also featured the actor, discussing her marriage the previous month to city businessman Marcus Ringrose.

Among the main props required for the season were the component segments of the Key to Time itself. Dave Havard constructed these from Perspex, based on a small wooden puzzle given to him by Williams. Several different versions were made – *The Ribos Operation* Part One briefly featured one of the two completed cubes, and one of the six separate segments appeared in the closing scene of Part Four. These segments did actually build up into a complete cube. Another significant prop was the tracer/core of the Key (referred to as the candle in the outline), an illuminating prop powered by a battery pack hidden in the user's costume.

Rewrites were made for various sequences on Monday 20th February,

including the initial TARDIS scene between the Doctor and Romana, Unstoffer's attempt to sell the Graff the map, Binro meeting Unstoffer on the concourse and Part Three's cliffhanger. During some of the rewrites, the spelling of the mineral jethrik became "jethrick", although it reverted to the former spelling in publicity material. The script described the nugget as "an irregularly shaped hunk of mineral, a shining milky blue thinly veined with silver".

Williams took a holiday in late February and on his return met with his superior, Graeme McDonald, on Tuesday 7th March



to discuss the new direction of the show, particularly with respect to *The Invasion of Time*, which McDonald felt was too humorous. On Tuesday 14th March, McDonald expressed his concerns about *The Ribos Operation* in a memo. The main problem appeared to be that Romana was not set up strongly enough in her debut serial.

Rehearsals for the new season began in late March. Cast as Unstoffer was Nigel Plaskitt, an actor who also worked as a puppet voice artist on the children's show *Pipkins*, and indeed used a variation on his "Tortoise" voice during the scene in Part Two where Unstoffer posed as a shneve. Paul Seed, who played the Graff Vynda-K, later became a director after a recommendation by Williams and worked on the acclaimed *House of Cards*. Robert Keegan, playing Sholakh, had appeared regularly in *Z Cars*, *The First Lady* and *Oh No! It's Selwyn Froggitt*. Timothy Bateson, playing Binro, later became a regular on *Grange Hill*.

Two of the principal cast had featured in Doctor Who before. Prentis Hancock, now playing the Captain of Shnevalty, had been a reporter in *Spearhead from Space* Episode 1, Valer in *Planet of the Daleks* Episodes One to Five and Salamar in *Planet of Evil*. Cast as the Seeker was Ann Tirard, who had featured as Locusta in *The Romans Conspiracy*. The role of the Seeker was originally written for a man but changed in later drafts.

Instructed to give Romana a look which was both severe and elegant, June Hudson gave her a multi-layered white dress, and borrowed an expensive white cloak from a friend. Baker retained the same basic





costume he had worn in *The Invasion of Time*. The Seeker's headdress was inspired by the mythical figure of Herne the Hunter.

Christine Walmesley-Coatham applied a scar to the right side of Robert Keegan's face, some of Timothy Bateson's teeth were treated to appear broken and Ann Trarid underwent extensive face-painting as the white-faced Seeker.

#### THE DEER AND THE TIME

Various lines of Holmes' script were changed before recording, including a couple of the Doctor's comments about his new companion's name. The Doctor's original response to Romana's line "My name is Romanadvoratire undar" was "That's your misfortune", while his later comment on leaving the TARDIS was "You sound like a Siamese railway station". The script originally had the Doctor calling Romana "girl" when he was displeased with her; this patronising aspect was dropped early on.

The start of Part Three, in which the Doctor confronts the Graff, was reworked in rehearsals. Originally the Doctor steps forwards to stop the Graff striking Garron across the face and comments, "Manners. You wouldn't think he was a High of anything, would you, Romana?" This was replaced by an ad-lib from Baker in which the bemused Doctor is slapped across the face by the glove and returns the gesture. Similarly, the conversation between the Doctor, Romana and Garron as they hide at the start of Part Four was reworked to inject more humour.

Part Four underwent significant restructuring shortly before recording. Originally after the rock-fall that kills Shoiakh, the Graff drives the Seeker away, forcing her to leave the catacombs. As the Seeker emerges from the catacomb entrance into the Hall of the Dead, the Captain lights the fuse of the cannon to seal the caves. The explosion blasts into the mouth of the catacomb where the Graff is knocked over. He rises to find the Seeker blown back into the tunnels, broken and bleeding. The Graff is now quite mad, and believes that the twisted body of his final guard lying nearby must be dead. He recalls the prophecy that all but one of them are doomed to die. Taking his dagger, he cuts the guard's ammunition pouch from the body and staggers away up the chamber, reliving his past glories. The Doctor removes his helmet as there is a tremendous explosion from the passage, and a tinkle of gold coins showers around him. This was changed to a sequence in which the Graff guns down the Seeker with a laser spear and then hands the Doctor/guard a thermite pack so that he can perform a final act of suicide to ensure that the prophecy comes true in Vynda-K's favour. The shot of the Captain firing the cannon was moved back in the completed programme to increase the impact of the rockfall.

The first of the two three-day recording sessions took place in TC4 from Sunday 9th to Tuesday 11th April, and almost at once the production was hit by a technical dispute over who should be responsible for the burning torches to be used in the scene – the fire officer or the scenery crew. An hour of recording time was lost while Williams

settled the matter. The first scenes recorded covered those for the first three episodes in the connected sets of the relic room, the area outside it and the adjacent shaft housing the Shrivenzale. Because there were many short intercutting scenes, taping was almost continuous with consecutive scenes played on different sets. The lights in the relic

room set and outside the TARDIS.

The first block concluded with scenes set at the city wall for all four episodes, and then the scenes on the concourse and the corner door leading to the Hall of the Dead for Parts Three and Four. The TARDIS' materialisation in Part One was achieved using a roll-back-and-mix technique, and shortly afterwards a recording break was scheduled to allow Baker to be hoisted into the air in a net as, off-screen, the Doctor walks into a wild animal trap. For the scene in Part Three where K9 emerges from the TARDIS, the prop was unable to be driven fully out of the ship, and likewise its entry into the vessel at the end of Part Four was suggested off-camera. The TARDIS departed Ribos with another roll-back-and-mix shot. As used in the concourse scenes, the laser spears carried by the Levithians were working props with illuminating clear crystals attached to the end. As with K9's stunning of Krole, the impact of the beam and the death of the shneve was achieved off-camera.

#### THE SHRIVENZALE

Joining the cast for the second block was Cyril Luckham, star of *Ryan International* and *The Guardians*, playing the White Guardian. One evening after rehearsals, Tom Baker was bitten by Paul Seed's dog, leaving him with a deep wound on the left side of his upper lip. It was decided to use heavy make-up to disguise the cut as much as possible, which caused Baker great discomfort.

The second session in TC4 ran from Sunday 23rd to Tuesday 25th April and was also hit by technical problems. Floor technicians argued over who should operate moveable coloured CSO screens and a roller caption machine. As a result, many CSO shots – including the limbo area of the White Guardian and a split-screen effect to show a giant Shrivenzale attacking the Graff's men in the catacombs – had to be dropped.

The first two days were spent on all the scenes in the underground tunnels and the Hall of the Dead for Parts Three and Four. These were again connected sets forming five distinct catacomb areas, a cave area and the Hall itself, with Spenton-Foster again electing to use the sets in the order that the scenes would appear on screen. To make the Hall set seem even more impressive with its dozens of lighted candles, the director used a soft focus on the camera – this also helped to hide the Doctor's face in Part Three. Camera positioning and the shadowy nature of the catacombs meant that Baker's scar could be hidden effectively for many of the scenes, and in shots such as the cliffhanger to Part Three, the lower part of his face was obscured. Many of the later scenes to be recorded in the catacombs fortunately required the Doctor to be wearing Krole's mask.

As the fragile cave roof collapsed in Part Four, a special effects box was used to drop debris in front of the cameras, which were shaken to indicate the turmoil. The cannon in the Hall of the Dead had a working fuse and fired a flash charge when blasting at the catacomb entrance. A roll back-and-mix effect was used to suggest K9 dissolving the wall of rubble trapping Garron and Unstoffee, and



room were changed from burning torches to electric lights that "magically" dimmed or illuminated when pointed to by a shrieve's staff. The safe used in Parts Two and Three had a hollow back to allow a camera view from inside it.

The Shrivenzale was described in Holmes' script as "a thing of scales and claws, not unlike a crocodile with a pair of forward-reaching pincers." The resulting rubber costume produced by Hudson and Harvard was a heavy one worn by two stuntmen – Nick Wilkinson operated the front paws and Stuart Fell was in the rear to move the hind legs. The outfit was very constricting, and air only found its way in when Wilkinson opened the creature's mouth by pulling back the neck section. The eyelid was operated by Fell and was based on the same principle as a motorcycle brake mechanism.

Scenes recorded on the second day started with the tower roof featured in Parts One and Two. This was a raised set, accommodating a shallow tunnel to act as the shaft down to the Shrivenzale's lair. Artificial snow was used for some of these sequences and also for scenes at the city wall and concourse. The next scenes to be taped were those in the connecting sets of the Graff Vynda-K's room and the passage outside it. The line "Right Sir" was given to one of the walk-on guards – Pat Gorman, who played Krole – and by virtue of speaking these two words raised his salary. To save having to line up camera shots for post-production, the stunning of Krole by K9 was performed off-camera. This second day in studio included a BBC publicity session with photos taken of the Doctor and his new companion on the



another small explosion was triggered to indicate the off-screen death of the Graff Vynda-K. The second day of the session was attended by a BBC photographer to take publicity shots of the *Seeker*, the Shrivenzale and Romana with K9.

The final day was set aside for the scenes in the TARDIS and in the Guardian's domain. A model shot of the TARDIS swirling past a backdrop of stars was to have been inserted as the TARDIS changed course for Ribos in Part One but was abandoned. Recording in the TARDIS was actually out of sequence. The scene involving the argument over the Doctor's age in Part One was taped first, followed by the final sequence in which the jethrik is converted into the first segment – using a roll-back-and-mix between the nugget and the crystal. A hole was added to one of the six console faces into which the core could be plugged to locate each segment. The first three scenes of the serial were then taped in sequence, with the Guardian's domain referred to as "limbo" in the scripts. This scheduling allowed Tamm's hair to be restyled into a more ornate look for her first scene while the sequences with Baker and Luckham were recorded. In the limbo domain, a roll-back-and-mix effect was used to make the Guardian and his chair appear and vanish. This sequence was recorded twice, along with a cutaway shot of the completed Key cube rotating against a CSO background. The opening and closing credits for all four episodes were recorded at the end of the final day.

Two photocalls for the press to meet Tamm and Baker (with a plaster over his lip) were held on this final day – one on the TARDIS set and another with the TARDIS prop in the grounds of Television Centre. The *Daily Mirror* ran a small feature about Tamm on Friday 28th April.

#### THE MUSIC OF THE SERIAL

A gallery-only day for electronic effects on the serial was arranged for Wednesday 3rd May in TC3. Post-production work was minimal and basically comprised superimposing the CSOed Key in Part One, adding K9's red stun ray in Part Three, superimposing a green beam from the Graff's laser spear in Part Four and K9's red dissolving ray in the final episode. A red glow was also superimposed over the shot of the jethrik being transformed into the first segment.

The incidental music for the serial was rapidly composed by Dudley Simpson and recorded as a conventional score by a nine-piece orchestra with a few electronic overtones added by the Radiophonic Workshop. Heavy use was made of church organ music, played by Leslie Pearson, for the scenes in which the Guardian summons the Doctor in Part One and also for certain ceremonial scenes in the relic room. Parts Two and Three made use of several minutes of monastic chants entitled *Propria Missarum* and *Antiphonae Mariae* taken from the BBC's music library. The story also called for many specific sound effects such as the curfew bell heard throughout Shur (a recording made in St Peter's Square, Venice), light mountainside bells for the Guardian's limbo, Shrivenzale roars, the noise of past battles of the insane Graff and the echoing of character voices for scenes in the catacombs for Parts Three and Four.

All four episodes had to be cut to fit the twenty-five minute time slot. Part One overran the most, and although cut in seventeen places still slightly overran the time limit. The first cut came at the very start of the serial with the TARDIS scene, which began with the Doctor contemplating his holiday on Halargon Three alone, and then blowing his dog whistle. He is delighted when (the new) K9 enters the control room, hence his comment "It works!". This also served to introduce viewers to the concept of the Doctor's new means of summoning K9 which was to play a major role in Part Three.

The first scene in the TARDIS between the Doctor and Romana had no less than five cuts. As K9 backs away from Romana, the Doctor assures the dog that she is harmless. The new arrival then comments that the Time Lords had warned her that the Doctor was eccentric and very iconoclastic. Romana also mentions how she has been allowed to study the Doctor's bio-data record before she accepted the assignment – referring to the data extracts Robert Holmes had introduced in *The Deadly Assassin*. As the Doctor examines the tracer he holds it upside down. When Romana points this error out to him, the Doctor covers up his ignorance by claiming he was applying "reverse thinking", allowing him to see the essential form of an object more clearly.

The scene continued with dialogue which emphasises that only the Doctor knows of the Guardian's involvement in their mission and hence the full secret. The Doctor comments that their task is too secret even for a junior female acolyte with a triple first. The final cut was an exchange in which the Doctor, considering the tracer, says that his old friend Merlin would have liked such a magic wand.

The beginning of a scene on the tower roof in which Garron and Unstoffs discuss how effectively the Shrivenzale is drugged was cut, and the conversation between Garron and Unstoffe as the latter works in the relic room was trimmed to a minimum. In this scene, Garron comments on the Graff's

indiscreet arrival on Ribos in a four-point rocket ship on full retro thrust. Garron emphasises that from now on, he and Unstoffe should not be seen together. Following this, two short scenes were completely cut. The first showed Garron hiding from two shrieves as he waits near the city wall for the Graff as he is out after curfew, and the second was Unstoffe emerging from the shaft on the tower roof. The start of the scene in which Garron welcomes the Graff to Ribos was removed – here it is made clear that the Graff has never met this "representative" of the Magellanic Mining Conglomerate before.

The end of the scene in which the Graff speculates on what he can do with the jethrik was cut, as were the Doctor's comments to Romana about what the locals will do to them if they are caught in the relic room. The bulk of the scene in which Unstoffe meets the shrieve on the roof was also removed, with Unstoffe explaining how he is a trapper returning from the tundra each dawn, offering the shrieve his home-made fire-water.

Part Two was cut in ten places. During the first encounter between the Captain and Garron, the Captain comments on the hazardous nature of trading in the north but his interest in its financial rewards alert Garron to the fact that he is susceptible to bribery. After the Doctor and Romana slip out of the relic room onto the landing, a brief scene of them following Garron (who the Doctor suspects is a thief) was cut as was another longer scene between the duo shortly afterwards. Set in a nearby passage,





the pair hide as Garron conducts the Graff's party to "pay their respects to the holy relics of Ribos", with Garron explaining how the wearer of the 3000-year old Great Crown of Ribos apparently has the powers to call up the sun again at the end of each Ice-time. The pair also smell something which the Doctor deduces comes from the central cooling area, later revealed to be the **NEUTRONIA**.

The start of the sequence in which Garron reprimands Unstoffee was removed, and Unstoffee's hiding of the drugged shneve beneath furs on a cart was omitted. Two short scenes of the Captain impatiently waiting for Garron to bring the money before curfew were removed, as was a sequence of the Doctor and Romana lying in wait for the con-men on the tower roof. The scene of the Doctor hypnotizing the shneve was shortened, with the guard explaining that he has been asleep all day and is not tired now - much to the Doctor's irritation.

Part Three had only three cuts. The first came as Sholakh interrogates the Doctor, warning him how the Graff gets on badly with thieves by citing how he executed all the natives of a province on the Siman campaign when a crate of army rations was stolen. A couple of lines of dialogue in which a curious Romana asks Garron why he fails to feel remorse for his crimes were cut, and the end of the final concourse scene was removed, deleting the Captain's warnings to the Graff about the catacombs and how nobody who has ventured beyond the Hall of the Dead has ever been seen again.

The final episode was edited in six places. The end of the first scene between Unstoffee and Binro, in which the childish nature of the conflict for the jethrik is discussed, was removed, as was the end of the Hall of the Dead scene in which Sholakh chides the Levithian Invincibles as they balk at entering the catacombs. Two scenes of Romana and K9 lost in the catacombs were completely removed, with Romana scolding the robot for being frightened of the Shmvenzale. Two cuts were then made to the scene in which the Graff attempts to execute Garron and Unstoffee.

Part One was dubbed on Saturday 6th May, with Part Two dubbed the following day. During the following week, Part Three was dubbed on Wednesday 10th and the final episode on Thursday 11th. A different reprise for Part Three was used from the final take used on Part Two, with the last part of the cliffhanger itself effectively omitted. At the start of Part Four, the intercutting of camera shots also differed from those seen at the end of the previous instalment - shots of the Doctor blowing his dog whistle to summon a nearby Shmvenzale were inserted into the reprise.

Publicity for the new season got underway in late August, with Baker and Tamm taking time out to discuss the series on Pete Murray's *Open House* on Radio 2. On Thursday 31st August, the autumn season edition of *Radio Times* spotlighted the show with a major colour feature entitled *Who's Girls* in which Liz Hodgkinson took a look at some of the past female companions. The credit listing for Part One had a photograph of the Doctor and Romana, while Part Two's was accompanied by a full-length shot of Romana on her own. The new season was previewed with a thirty-eight-second trailer screened immediately after a repeat of *The Sun Makers* Part Four at 7.10pm on Thursday 31st August and then again at 7.20pm the following evening. Beginning with a special graphic of the Doctor Who logo in space reforming into the words BBC1, this showed a rapid selection of fourteen clips from both *The Ribos Operation* and *The Pirate Planet*. Part One of *The Ribos Operation* aired at 5.44pm on Saturday 2nd September and ran for four weeks on BBC1. On the day of Part One's transmission, Baker made a personal appearance at Chalfont St Giles.

The *Daily Telegraph's* Richard Last commented on Part One of *The Ribos Operation* on Monday 4th September, saying he was glad that the Doctor had got his comeuppance from Romana. On Saturday 16th September, Keith Baker of *The Belfast Telegraph* was less impressed with Romana, and also commented on Iain Cuthbertson's guest appearance.

For the second week of the new season, *Doctor Who* returned to its usual slot of 6.20pm, with the 5.25pm slot taken by a new Noel Edmonds series called *Lucky Numbers*. Each week, the programme featured a mystery guest that viewers had to identify, and in the edition broadcast immediately prior to *The Ribos Operation* Part Three, the guest was Mary Tamm. Part Three was broadcast ten minutes later than usual to fit around the BBC's coverage of *The Last Night of the Proms*, while Part Four was mistakenly given a twenty-minute slot which it overran.

Opposition during the first week was a networking of the espionage game show *Masterspy* and athletics coverage from LWT, and the remaining three weeks saw *Doctor Who* pitched against the likes of *The Bionic Woman* and *The Life and Times of Grizzly Adams* around the ITV regions.

The serial was sold to Australia in February 1979 where it was aired uncult with a 'G' rating. It was syndicated in North America in the early Eighties by Lionheart International, and is also broadcast as a TV Movie of one hour thirty-five minutes' duration.

The story was novelised by Ian Marter, who reinstated several of the deleted sequences and changed a few spellings (such as making the villain the Graff Vynda-Ka). *Doctor Who and the Ribos Operation* was published simultaneously in December 1979 by Target (paperback) and the parent company WH Allen (hardback) with a cover painted by John Geary. It was later numbered Book 52 in the Target library.

The sound effect of the windchimes in the Guardian's domain was released as part of the CD *Doctor Who - 30 Years at the Radiophonic Workshop* in July 1993. *The Ribos Operation* was screened on UK Gold in March 1994 with a compilation repeat some time later, and was released by BBC Video in April 1995 with a cover from Colin Howard and spine artwork from Andrew Skilleter. The BBC Archives retains the colour videotapes of the serial.

## Serial 5A The Ribos Operation

### CAST:

Unstoffee, Paul Seed (Graff Vynda-Ka), Robert Keegan (Sholakh), Prens Hancock (Captain), Oliver Maguire (1-4), John Harris (1-2)

### EXTRAS:

Ismay, Harry Fielder, Derek Chaffer, Tony Snell (Levithian Guards), Pat Gorman (Kroleg)

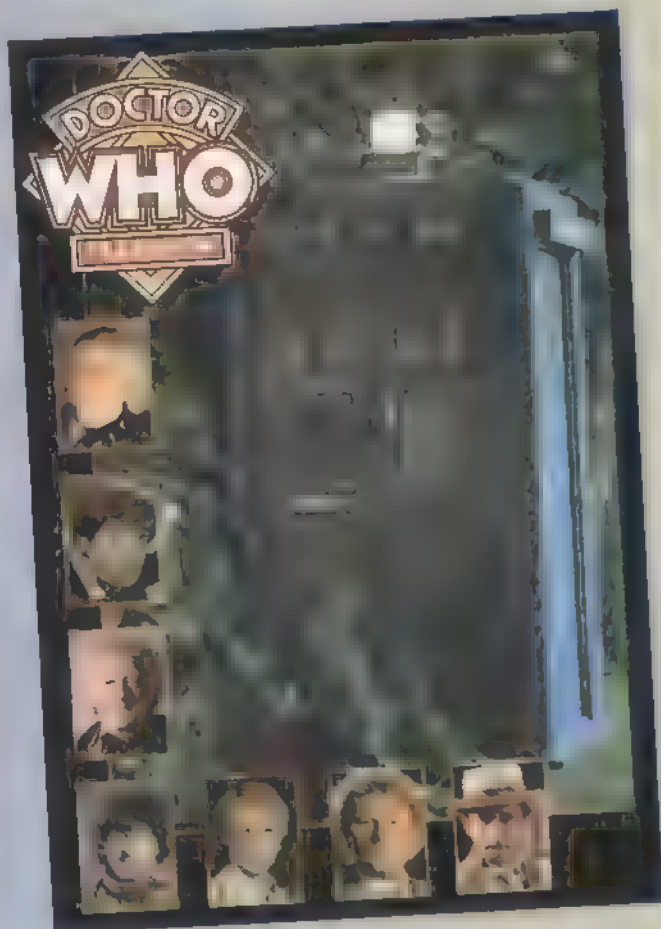
### CREDITS:

Production Unit Manager: John Nathan-Turner, Lighting: Jimmy Furdie, Sound: Richard Chubb, Visual Effects Designer: Dave Harvard, Electronic Effects Operator: Dave Chapman, Video Tape Editor: John Turner, Costume Designer: June Hudson, Make-up Artist: Christine Walmesley-Coatham, Script Editor: Anthony Read, Designer: Ken Ledsham, Producer: Graham Williams, Director: George



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Two of the most loveable rogues in *Doctor Who* history have to be the Robert Holmes-created con-men from *The Ribos Operation*: the garrulous Garron, played by Iain Cuthbertson, and his hapless sidekick Unstoffee, portrayed by Nigel Plaskitt. Scott Montgomery recently talked to Cuthbertson while Ian Potter met up with Plaskitt, and the two actors remembered their Riban adventure with some pride...

Iain Cuthbertson's appearance as Garron in *The Ribos Operation* was a brief moment in a still thriving, successful career spanning more than thirty-five years, encompassing theatre, film and television. "I've done virtually everything there is to be done, so I'm living rather quietly now, although I certainly haven't retired. Far from it, in fact."

Iain was born in Glasgow in 1930. After leaving school he went to Aberdeen University and then did his National Service. "After that I started doing radio. I didn't start stage acting professionally until 1958 at the Citizens Theatre in Glasgow."

Iain toured around Britain, working in numerous theatres. In 1960 he took the lead in a play called *Wallace* (the story of fourteenth century Scots freedom fighter William Wallace) at the Edinburgh Festival. "It was by Sidney Goodsir-Smith. It was a real experience for me. It was funny – everybody greeted me in the street as Sir William, and very seriously too."

In the early Seventies Iain took on the role that made him a star – the infamous Charlie Endell in the Thames television series *Budgie*, with Adam Faith. Next came the lead in the BBC drama series *Sutherland's Law*, in which Iain played John Sutherland, the Procurator Fiscal (the Scottish equivalent of a District Attorney) in a West Coast setting. Graham Williams was script editor on this show and George Spenton-Foster, the director of *The Ribos Operation*, handled some episodes. This led to Iain being cast as Garron, the interplanetary con-man who tries to sell the entire world of Ribos to the military leader, the Graff Vynda-K.

"It was a weird and wonderful story to be in although I can't really remember much. Garron was a con-man of the old school. I remember all the lines like, 'Oh Unstoffee, is there nobody these days you can trust?'"

"I enjoyed working with Tom Baker tremendously. He was incredibly energetic. I have happy memories of it all. We were all working so hard to make it as good as possible. It seemed to me to be in episodic little bits and gradually George managed to make it whole. From an actor's point of view, villainous roles are more interesting to play rather than straight heroic types, provided they're different in themselves. Doing nothing but straight roles doesn't appeal to me at all."

Iain suffered a stroke in 1981. "It was a very severe stroke and it prevented me from speaking – which for an actor was bad." However, Iain made a full recovery and was able to resume working. Williams and Cuthbertson teamed up again in the early Eighties for the children's comedy/adventure series *Supergran*, in which Iain took the role of chief badgie, Scunner Campbell. "It was great fun. Patrick Troughton was in one episode of *Supergran*. We talked a lot about boats. Yes, he was very keen on boats."

Iain's next major project was very different indeed. He was cast in a supporting role alongside Sigourney Weaver in the Oscar-nominated feature film *Gorillas in the Mist* in 1988. "I spent a fortnight on location in Rwanda. It's a different place now, sadly. Mike Apted, the director, was a very good chap to work with. I enjoyed it."

In recent years, as well as doing voice-overs and narration work, Iain has notched up an impressive list of television credits including *Seaforth*,



*The Tales of Para Handy, Oliver's Travels, Moonacre, Headhunters, Champion* (alongside Peter Davison) and *Rab C Nesbitt*.

"One interesting thing about *Doctor Who*," he continues, "was that I was actually asked a long time ago if I would like to play the Doctor. The BBC were very anxious that I should take the role. I think this was when Tom Baker had decided to leave. They informally asked me if I would consider it, but I wasn't really very interested at the time. I certainly couldn't do it now. It would be a bit stressful. I have to keep my blood pressure down."

Before appearing as Unstoffee in *The Ribos Operation*, Nigel Plaskitt was best known to television viewers as Malcolm, the young man with a heavy cold in the Vicks Sinex adverts during the mid-Seventies. Nigel had been working regularly on British television since 1972 in the pre-school children's puppet series *Pipkins*, which he narrated as well as voicing and operating two of the characters. Nigel returned to puppetry in 1985 with the second season of *Spitting Image*, and has remained a regular puppeteer on the show to the present day.



The similarity of Ribos to Tsarist Russia has often led to claims that sets and costumes for the show came from the BBC's version of *Anna Karenina*, but set designer Ken Ledsham and costume designer June Hudson have both refuted this, stating that the designs were entirely original. "I certainly think the sets and costumes were all new, but if you look, there's actually a fair bit of set redressing within the show itself. They're cleverly disguised but if you look at the show carefully, and you know where to look, the same sets are turning up more than once, slightly camouflaged."

Nigel's strongest memory of working on the programme concerns an incident during rehearsals. "We were working down at the BBC's rehearsal rooms in Acton, and one lunch time we all went to the pub next door. Paul Seed had a small dog at the time that he left in the car while we were rehearsing. It wasn't cruel; it was in the shade and everything, there was no problem like that, and he'd take it out at lunchtimes just to give it a walk around. Anyway, he brought it into the pub with us this lunchtime. Well, during the course of the conversation Paul said that a certain word or a certain action aggravated this dog and would make it angry, and Tom Baker picked this up and was greatly amused by it.

"So Tom started saying this word and of course the dog growled at him, and Paul said, 'Really, no, Tom, the dog doesn't like it, don't do it,' but of course Tom, being Tom, said it again, and the dog growled again, a bit louder this time, and sat up on its hind paws. Then Tom did it a third time and the dog just went wild. It literally leapt up at his face and took a chunk out of his top lip.

"It was pretty terrible actually, I have to say. There was blood pouring from his lip and it did look absolutely horrendous. So I took Tom off down to the Middlesex General Hospital for them to have a look at it and the two of us went into casualty. It was quite bizarre really, because Tom in these days was dressing rather like the Doctor off-screen with the big coat and long scarf and everything, not multi-coloured but long, and so we got some rather odd looks; me walking into casualty with the Doctor: this man who was supposed to be able to regenerate himself having to end up on a hospital ward!

"Of course with *Ribos* all being recorded out of sequence, this gave us huge problems with the programme because suddenly Tom had this huge chunk out of his lip and they had to try and disguise it

**Left:**

Iain Guthbertson as Garron and Nigel Plaskitt as Unstoffs in *The Ribos Operation*.

"*The Ribos Operation* was a great experience for me. I mean, it was just like playing cowboys and indians all over again; doing a programme I'd watched as a child myself, which was fascinating.

"Iain Guthbertson and I were going around the universe selling planets that weren't our own, rather like the chaps who used to pretend to sell things like the Eiffel Tower to gullible tourists and so on. We were villains, but what you'd call friendly villains; loveable rogues.

"Iain was the real con-man and I was his protégé if you like. I knew what I was doing but I was still a bit naive and innocent and ended up getting all the dirty work. That was my character basically, and it was good fun! We had some nice lines and bits of comic banter between us in what I don't think was a typical *Doctor Who* script.

"Paul Seed, who of course is better known now on the production side with things like *House of Cards*, was the real villain of the piece. There weren't really any monsters in it as such; well there was one but it was pretty low key, a pretty ropery thing actually, and it wasn't the main focus of the story – it was just there to provide the cliff-hangers, really.

"It was also extremely hot in the costumes. Because we were supposedly on an icy planet, a bit like Russia at the time of the Tsars, we were all in these big furs under the studio lights and although the studios were air conditioned, it was pretty sweaty."

and make it up to match what had already been shot. In fact, the make-up seemed to make it worse because I think it made the wound go a bit septic, and it got swollen and got a big scab on it and looked awful. George Spenton-Foster tried to change the angles on the second recording block as much as possible to disguise it and keep the other side of Tom's face forward but it was still quite visible at times.

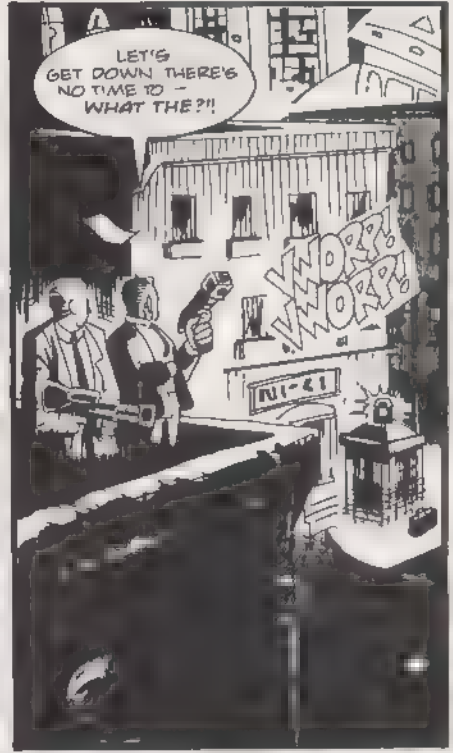
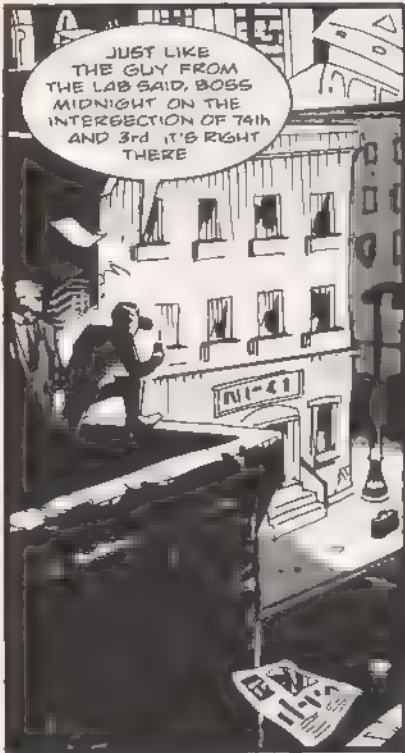
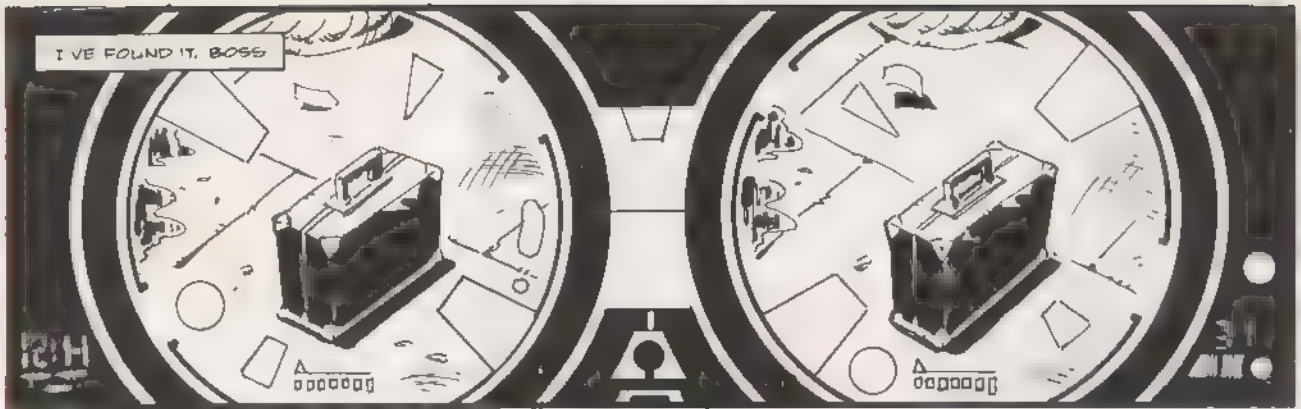
"The odd thing now is although I can remember everything else, I can't actually remember what it was Tom said that set the dog off!"

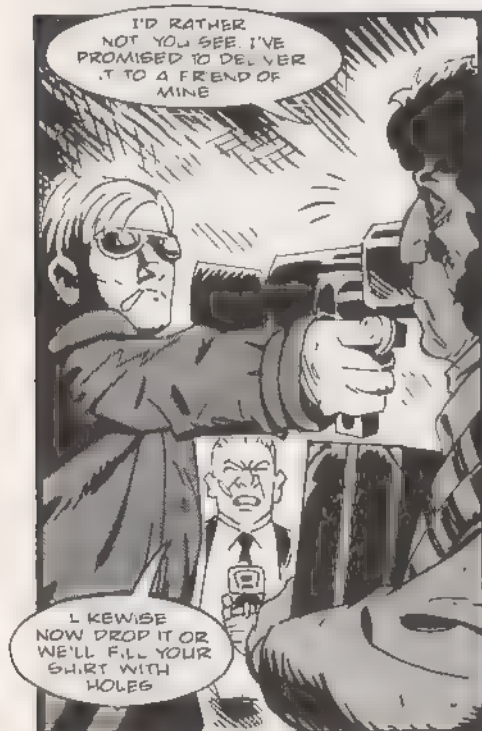
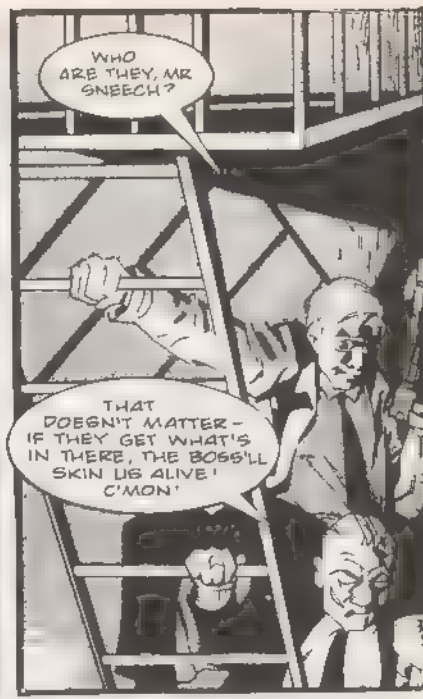
"I don't remember too much about individual scenes, although I seem to recall that Timothy Bateson, the actor playing Binro the Heretic – quite a well known actor, actually – took his teeth out for it!

"I know *The Ribos Operation* is quite popular but I think people only say my portrayal of Unstoffs is understated and subtle because Paul Seed was going so wonderfully over-the-top that anything would have looked subtle at the side of him!

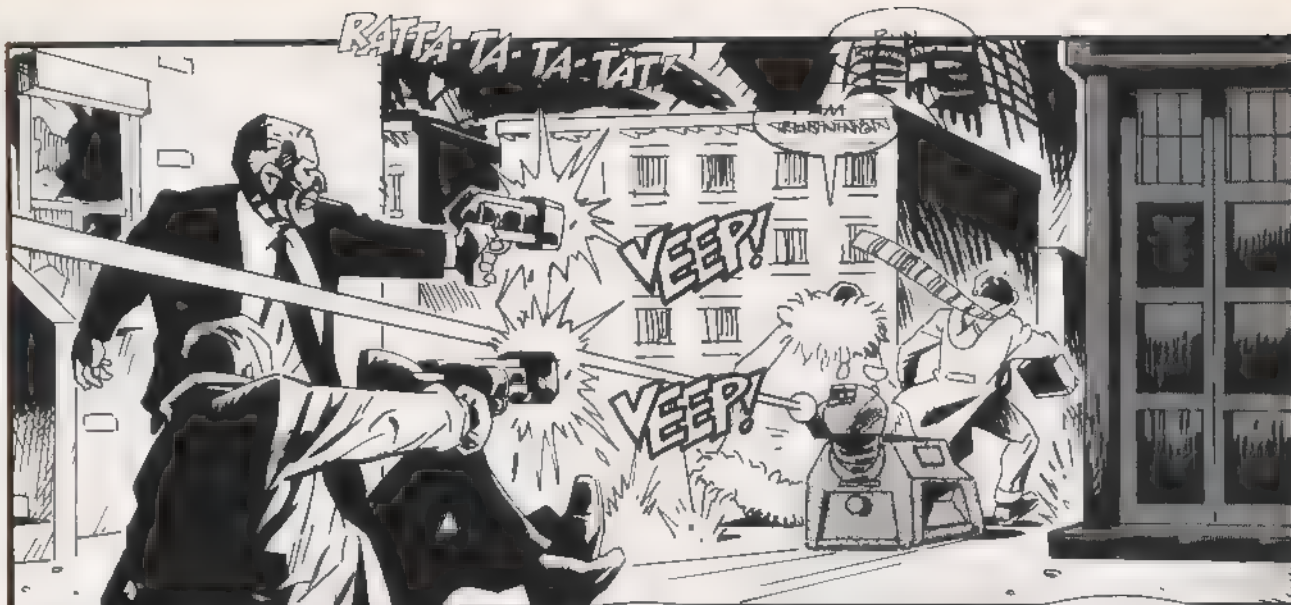
"I know it was reshowed on UK Gold and has been shown in all sorts of odd places abroad because I get these little cheques occasionally, but I always felt the episodes deserved to be repeated properly here. I suppose they weren't because they started off this big themed series and couldn't just be shown on their own."





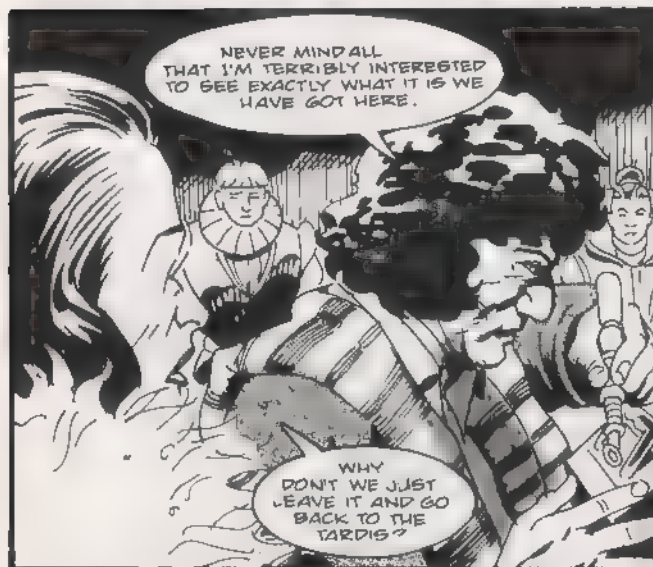
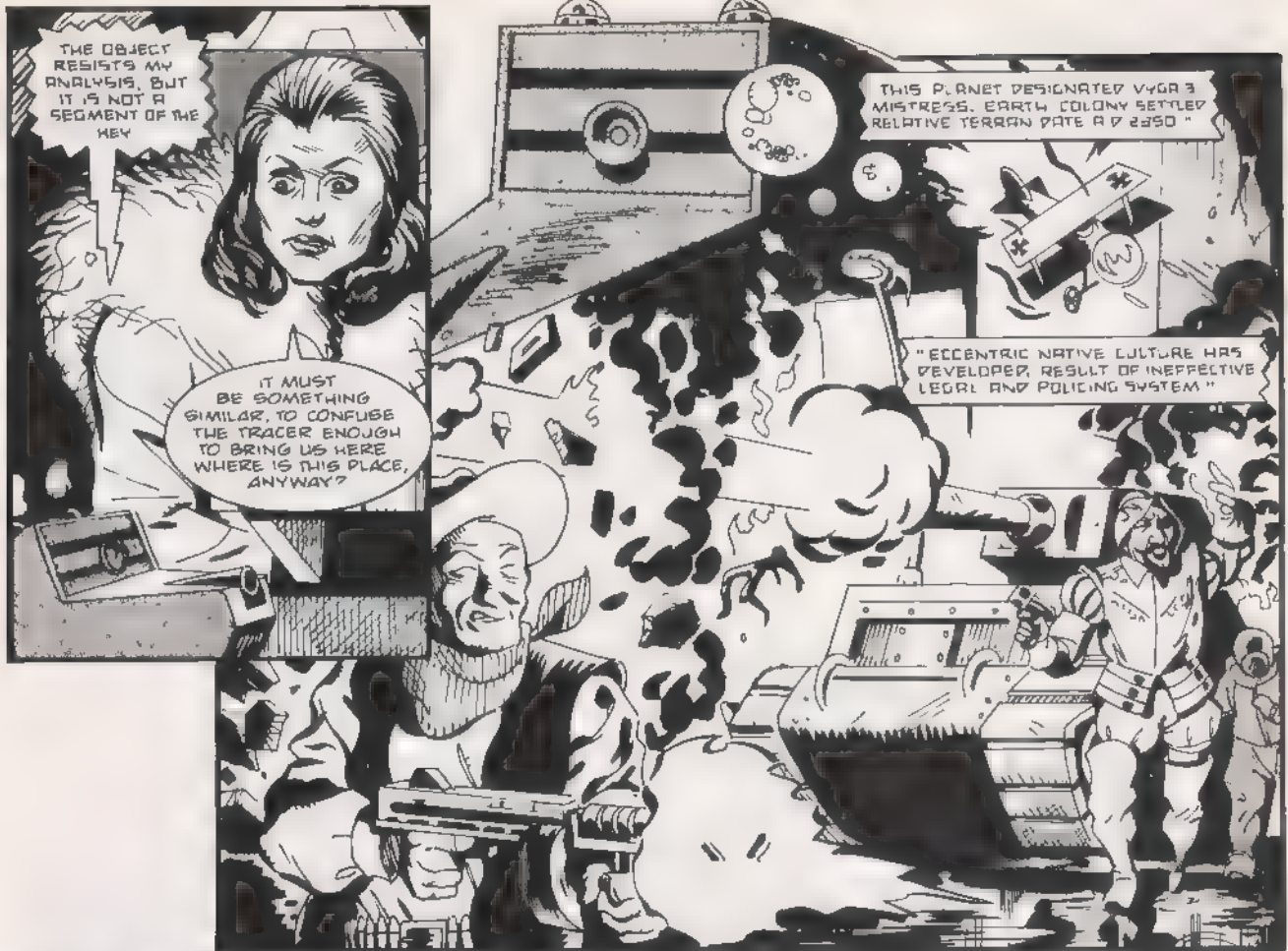




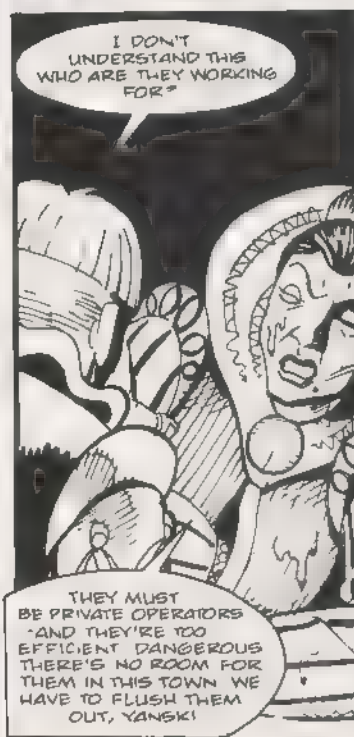


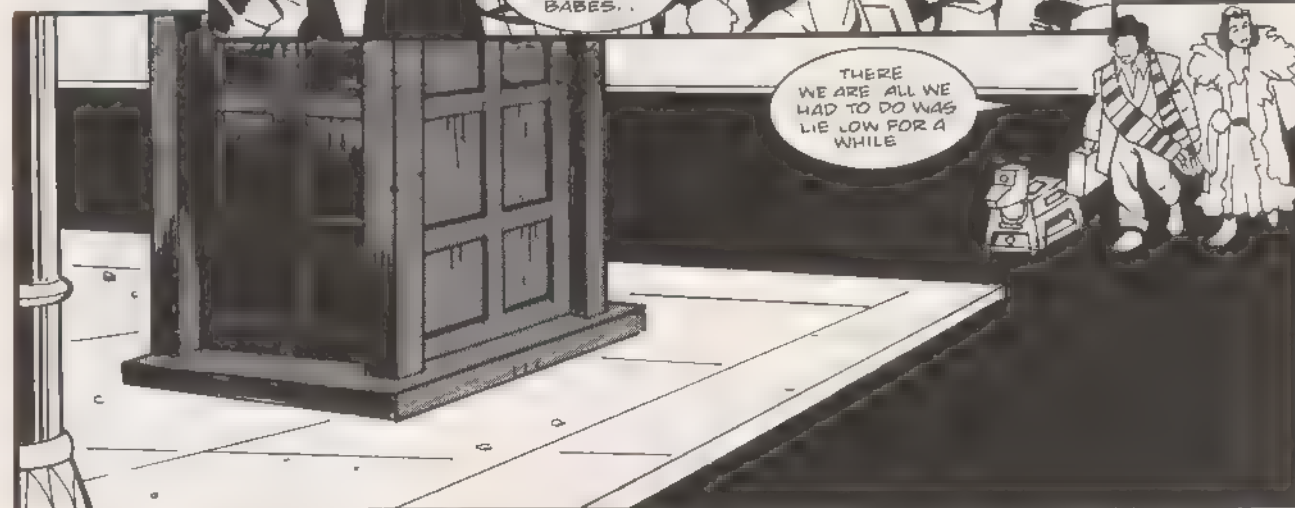
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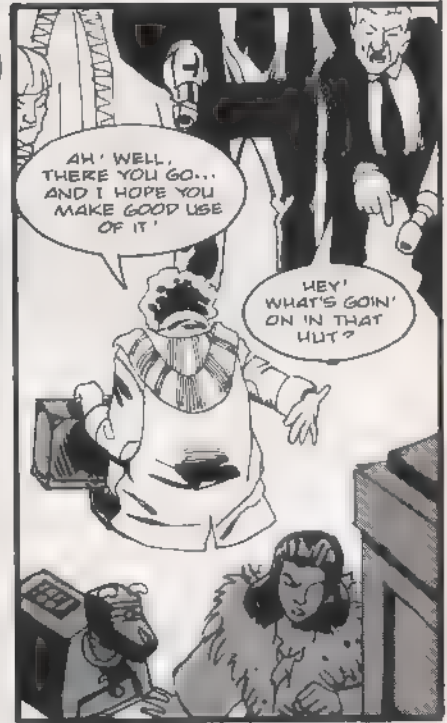


















"I've always been a great fan, from the first days of watching it, and then there's *Dan Dare* in *Eagle* and that sort of thing," says Douglas Adams.

His unpublished interview was carried out in

December 1978, during the production of

*Armageddon Factor*, and was published in

Adams' first while involved with the series.

He had recently been appointed script editor, having written *The Pirate Planet* for

the same season as well as the

previous season's successful *The Hitch-Hiker's Guide to the Galaxy*. Here, with

the occasional piece of input from

Graham Williams, he tells Gavin

French, Paul Mark Tamm and

Kevin Davies about his life leading

up to this appointment and his

plans for the future of

*Doctor Who* . . .

# Doug Who

I tried to set up a series about a couple of radio astronomers living together in total isolation on top of Mount Everest, involving radio astronomy. . . although I won't tell you the plot of that, actually, because I still might use it. Anyway I finally came to the conclusion that no-one, anywhere, was interested in comedy science-fiction, which was a shame, because I was. Then I was asked by a radio producer to contribute to a radio series called *Murphy's Way*, which I did. And then he asked me to his office and asked if I had any ideas for a new radio series? Having, at that stage, given up on the whole idea of doing comedy science-fiction, I came up with various ideas and various permutations of people living in bed-sits, and this sort of thing, which seems to be what most situation comedy tends to be about. And he said some were interesting, some not so interesting, some might work, some might not work. And after an hour or so he said "You know what I'd like to do?" and I said "No, what would you like me to do?" And he said "I'd like to do some comedy science-fiction." And I sort of fell off my chair at that stage, because I'd been hoping for this for years, and within about two days the idea for the series came together. In fact, I suppose the idea for the title, which was a very lucky title, because it's one which so grabs people's imagi-

nation, came from years before; in 1971, when I was hitching round Europe and there was a book called *The Hitch-Hiker's Guide to Europe*, which I had in my knap-sack at the time. And I thought someone should write *The Hitch-Hiker's Guide to the Galaxy*.

"So I then went away and sat at my parents' home in Dorset for six months writing *Hitch Hiker*. When I'd written the first episode I sent it to Bob Holmes who was script editor on *Doctor Who* at that time, because I'd always wanted to write *Doctor Who*, and once before had sent them a synopsis which was sent back rather curtly with a note saying it was a terrible mess . . . And so I sent the pilot episode of *Hitch-Hiker* to the *Doctor Who* office while I was waiting for BBC Radio to decide whether or not they wanted to do the rest of the series. And I waited for a long long time. I was sitting round still trying to work out how I was going to earn some money when I got involved in the storyline of *The Pirate Planet* with *Doctor Who*. Even that seemed to take a long time to decide one way or another whether that was going to happen. I'm not entirely sure how I came to write it. I suppose I just got drunk a lot! Eventually both commissions came through within the same week. So after long periods of unintensive activity I was suddenly going out of my mind with



too much work to do. And I sat down and wrote four episodes of *Hitch-Hiker*, just like that to be quite honest, and then, after that, four episodes of *The Pirate Planet*, and then, because I was in a state by that stage, co-wrote the last two episodes of *Hitch-Hiker* with John Lloyd, who might possibly be writing for the next series of *Who*, actually. [Lloyd's story for *Doctor Who*, *The Doomsday Contract*, was never made. See DWM 218-219 for more details.]

"I'm trying desperately to write the second series of *Hitch-Hiker*, but it's very difficult. The first series was written just before this big science-fiction boom with *Star Wars*, *Close Encounters*, that sort of thing. And in fact when the series actually came out, it started on radio the same week that *Close Encounters* opened in the West End. And immediately everyone's accusing us of jumping on the bandwagon – yet I'd been fighting for it for years. It's turning into a sort of mini-industry, because I'm doing a book version for Pan Books, which should be out sort of late next year (1980), assuming I've managed to finish it by then. Supposedly it's being edited down into a double-album, though the record company who are doing it are having financial difficulties, so what the future of that project is . . . I don't know. And BBC2 are talking about doing an animated version as well. So it's a sort of minor cottage industry. Plus, of course *Doctor Who* . . .

"As I say, I'd always wanted to write for *Doctor Who*, ever since I saw it. I remember when I was at school I wrote an episode of *Doctor Who* just for us to do on the tape recorder. I was twelve or something and I had this idea, again I suppose it was a parody of *Doctor Who*; Daleks being powered by Rice Krispies is about all I remember . . . how embarrassing. It had always been at the back of my mind, because I'd always been a *Doctor Who* fan and, as I say, I'd tried once before and failed. Then, because Robert Holmes happened to like the pilot script to *Hitch-Hiker*, he asked me to go in and see him, so I did and I got to write *The Pirate Planet*.

"While we were doing the script to *The Pirate Planet* together I think Anthony Read, who took over from Bob, sent Graham Williams into several epileptic fits, because it turned out to be such a complicated script with so many effects, and so many things I'd asked them for. Air-cars and motionless corridors, planets which ate other planets . . . It was a very difficult script from that point of view. I remember when I was originally sitting there reading the final synopsis to Graham and Tony, Graham was sinking lower and lower into his seat during it. There was a deadly silence when I'd finished. I said I didn't know if he liked it. And Graham said he knew then exactly how Stanley Kubrick felt when he saw the script for *2001*. Luckily, most of it we were able to do one way or another. Anyway, I felt that I'd had so many problems with the bloody script, that I'd be lucky to get another commission or to go anywhere else. But

everyone seemed very happy with it and it was great fun recording it. By now Tony was leaving and Graham suddenly totally surprised me one night in the bar at Television Centre, saying what would I think if he asked me to be script editor, which rather floored me. I don't know why he did ask me really, you'd have to ask him that, sorry, but I suppose it was on the basis of that script.

"We didn't overlap at all. Maybe by about fifteen minutes, yes. We tried to get an overlap period but the BBC wouldn't wear it because there isn't enough money to go around to employ two script editors simultaneously. I chatted to him, we had a few drinks together, but that's about it. Obviously, you know, I knew him partially because of working on *The Pirate Planet*. But there's been no hand-over period. It's called being thrown in at the deep end.

"Tony's got a lot of other projects to do at the moment. In fact this is not a seat that does anybody any good to sit in for too long, because it's a pretty hefty job actually. He did it for roughly eighteen months, which is probably shorter than most people have done it for, but it is such a heavy workload. I say that and I've only done it for two weeks and although I've not really had a heavy workload, I can see trouble coming. When *Doctor Who* is in production, it does twenty six programmes a year, which is one hell of a lot. I mean, considering how technically complicated the whole thing is and the fact it has a ludicrously small budget, it's an enormous strain on everyone who does it. So you have to love the programme very deeply!

"I was hoping to novelise *The Pirate Planet* at some point. I gather that's something which happens more or less automatically but without consultation with the original author and I'm rather upset about it actually. Of course, I'd be happy for it to be turned into a book. I mean I couldn't do it myself right now because I've got another series of *Hitch-Hiker* to write, more *Doctor Who* episodes to edit. The book of *Hitch-Hiker* to write. The cartoon and record version and everything and I'm just hoping that somebody will in the next few months invent some way in which it is possible to go into stasis and get the work done. I suppose the way it tends to be done is that someone else writes the *Doctor Who* book but I would like to have some input."

Graham Williams, who is hovering in the background while Douglas explains this, leans forward to interrupt. "Well," he explains to Douglas, "I believe you could've put in a bid if you'd wanted to, but you say you're up to your ears and that. Anyway it generally seems that the Target people get the story titles and then the authors like Malcolm Hulke, or Terry Dicks, and even Philip Hinchcliffe has done one in the past. They develop the

## "I remember when I was at school I wrote an episode of *Doctor Who*."

scripts into books. I haven't done one – far too much like hard work."

Apparently mollified by this explanation, Douglas Adams returns to the subject of *The Pirate Planet*, claiming that his main inspiration for the story was "rent and bills that needed paying."

"Seriously, I suppose in order to trace it back I need to think about the original storyline I submitted. This was considerably different to what was done eventually, but it had to be changed in one way or another because of other things it overlapped with. I think the original, the very, very original version had something to do with the fact that a planet was being mined. The mining machinery should have been turned off but hadn't been and the planet had become totally hollowed out. And I thought about what one might do with a hollow planet? One eats other planets with it! I can't remember actually, I mean it was so long ago, it went through so many tortuous twists and turns. But I remember at one stage the idea of a hollow planet came into it somewhere, and what does one do with a hollow planet? And what will fit inside a hollow planet?"

"We talked a lot about a pirate ship – space pirates..." prompts Graham Williams. "We married the two together. We felt that the space pirates idea on its own wouldn't sustain the plot and Douglas felt he would have a hard job just doing the hollow planet on its own without another element. So he decided to marry them both together."

"Ah yes," Douglas Adams agrees. "I remember what it was originally. And you will see how it overlapped with the various other *Who* stories that were in the pipeline at the time. This planet which the Doctor came to had, a long, long time ago been



**Right:**

K9 helps Adams  
is very easy to  
write for but also  
a danger as  
he's a  
Photo © Ma  
In/line

**Below:**

Tom Baker going  
over the top but  
remaining totally  
credible. The  
Pirate Plane.

the sole source of some mineral which the Time Lords needed. They had been responsible just for mining those bits out of it. There had been all sorts of insurrections on the planet. They were a very riotous lot. The Time Lords, who didn't always behave quite as properly as perhaps they ought to, had therefore decided, just as a temporary measure, to pacify the people on the planet just by making them all feel good. They'd erected an enormous Time Lord statue on it, which actually drained off all the evil, the aggression from the people living on the planet. This is where it overlapped with *The Sun Makers*. And then, when they no longer needed this stuff from the planet, they'd sent a Time Lord to disconnect the whole thing, but the people had turned the Time Lords into a religion based around this statue. This Time Lord had gone down into the works and was disconnecting this aggression-draining thing and got caught up in the works himself, so all the aggression from them was actually draining through him. So he was caught there, immobile, getting more and more evil as all this evil from the people on this planet was being drained through him.

"Because none of the other Time Lords had actually bothered to follow him up or find out what had happened to him, he therefore conceived this plan of revenging himself on Gallifrey by letting the stuff carry on being mined out of the planet, so it was completely hollow, and making it jump and surround Gallifrey. And that was where it originally came from. But, because of various other things it conflicted with, it then turned into what was probably a better story anyway.

"Real science is not my strong point, I suppose. I got a Grade One in 'O' level physics, you see and this has stood me in very good stead for many years! I didn't do any research specifically for those things, but I suppose in order to write that sort of thing, anyway, you have to be what I call technocrate, which is the other side of being literate. Sufficiently familiar with things like Boyle's Law. If you've got the basic grasp, just the sort of fundamental principles of physics, then all it really needs is a logical imagination, just to extrapolate from those. If you just have a sufficient, fundamental grasp of fairly basic things, then the rest is a matter of imagination. But, I think always, all these sort of ideas you come up with have to have some sort of strong logical base behind them.

"This actually does mean an enormous amount of background work in some ways, because you might come up with an idea that'll last six lines in the script. But you then have to sit down and spend about two days working out the sort of logical basis behind it. Which you then don't explain to the viewer of *Doctor Who*, but you just hope that what you've done will then make it clear to whoever's watching that you do actually know

what you're talking about. There is something behind it. It's not just pure fantasy. I specifically remember dreaming up Polyphase Avatron actually. I was just about to go off for lunch and I'd just finished a scene I thought was a bit dull, and I wanted something really silly in it; how about a robot parrot? And I sort of left that note for myself to discover after lunch. And I came back and thought 'Good God, don't be stupid'; then thought 'Why not, I can't think of anything else to put in this scene.' I suppose the process of thought was that the Doctor has adversary after adversary, and isn't it about time K9 had one specifically designed for him. Then the juxtaposition of that, and the pirate, was a robot parrot. In the original script he actually did have a talking part but his lines were terrible. He'd just sit there saying 'Pretty Polyphase Avatron, Pretty Polyphase Avatron' or 'Pieces of silicate.' I actually wrote those in the script with a little bracket afterwards saying I didn't think this line would necessarily stay in. Which, indeed, it didn't. That whole adventure trod a narrow dividing line between being outright funny and being dramatic. And I

always think this is the most interesting area to operate on. Because you must never undercut with comedy, you must always reinforce with it. I think comedy has an important part in drama so long as it underscores rather than undercuts the drama. If *Doctor Who* starts getting too many gags in it, or just jokes, then that completely throws everything out of the window. It's something that has to be finely judged. I don't know whether I succeeded... well, I think I succeeded in parts, but not all. This is why Tom is, in many ways, such a very good Doctor because he has this marvellous ability, that so few actors have, of being able to go right over the top in something and remain totally credible; retaining conviction about what he's doing. Which means that he can carry the drama and the humour at the same time. If somebody was just playing it for laughs, it wouldn't

work. And if someone was taking it purely seriously, again it wouldn't work. But because he's able to do the two things simultaneously he can – and I don't mean this derogatorily – he will do what, with anybody else's acting, would be terribly hammy, but do it with such utter conviction, with such charisma, that it works. That's why he's so good at the part. Good old Tom.

"Now we're beginning to plan next season and we have three storylines being worked on. We've got up to the point now where I think we know quite a lot about the Time Lords and their society. I'm not terribly sure if there's much more investigation to go on there. We're thinking about investigating a little more in personal terms. A Time Lord's background, as it might be the Doctor's background. But, again, the danger there is that the more we reveal, the more the magic will go out of the character and therefore the programme. It's better to concentrate on the other characters.

"K9 is very easy to write for, although I suppose, one of the pitfalls of having a character like K9 is that it's a little too easy to use him as a sort of *deus ex machina*



too often, that he will solve a problem which otherwise you might have had to invent a new twist of plot to deal with. You get a door which has to be broken down, and it's very easy because K9 can do it. It can be too easy a way out from time to time. I think we should possibly be a little more sparing with him. One has to tread, I suppose, a slight tight-rope because one always has to remember he is actually simply a computer, but his dialogue obviously has to be interesting. On the other hand you can't make him too much of a character because otherwise he's not a computer anymore."

"John Leeson is such a very fine actor," says Graham Williams, "that, of course, he wants to bring to the character what he can. More often than not we have to ask John to de-humanise K9, than to do it the other way round. You just have to achieve that balance of making his part sufficiently interesting to make him interested, but not bring him too much to the forefront as a character. Whether or not John, Tom and Mary will stay . . . I think these things are perennially open to question. At this time of year, obviously this season's drawing to a close, the next one's about to start, it's a planning operation; it's the area where the agents and the BBC have to negotiate the contracts, so nothing can be said really. We assume they'll stay on. We hope so. There's no reason why not, it's just got to be sorted out. They might want to do something else."

"We'd like to get the Daleks back some time, though we're experiencing some difficulties in that area. Terry Nation, who owns the copyright on the Daleks, prefers to write the stories himself than to license another writer to contribute stories and at the moment Terry's very busy on other projects, so it depends really on Terry's scheduling whether or not we can bring back the Daleks. I think he's quite keen though."

"I spoke to him a couple of days ago," says Douglas Adams. "He said he was very keen to do it. It's simply a question of just the logistics of the thing. If he did it, we'd want a script by such-and-such a time, to fit in such-and-such a place in the series. It's a question of whether he can produce a script in that particular time - it's that practical problem. I think that's the only old monster we're considering right now. I don't want to do the

Master again, it would be unfair on Roger Delgado's memory to do that. I know there have been rumours that he's going to be in this last story, *The Armageddon Factor*, but that's not true. Mind you, we've still got that last scene to write this afternoon, actually."

Graham Williams mentions the fact that *The Stones of Blood* is the show's one-hundredth story, and the season sees the show's fifteenth birthday. "The one thing we decided not to do," he adds, "was to celebrate it on screen. There's no special story about it because the Doctor is, after all, more than fifteen years old."

Douglas Adams concurs. "Fifteen years as far as the Doctor's concerned doesn't mean anything at all. Anyway, the Doctor gets rather confused about how old he is. As he's going backwards and forwards in time, the whole time, where do you count fifteen years from?"

## "We're rather like royalty here, we have no written constitution."

"We had a birthday party scene meant for *Stones*, but we cut it," says Graham, "because it brings up the question of where do you get the birthday from? I mean, if you like, he's four years old, if you take the number from regeneration. He keeps on fibbing about his age all the time. Where do little Time Lords come from? That's best left unanswered at the moment, because it's a limiting factor on the series."

Douglas Adams nods. "We need to sort this out one day. We're rather like royalty here, we have no written constitution."

Graham Williams agrees. "Very aptly put. It's about the only programme, the only drama programme, I've known that has no format guide. If you have, say, *The Brothers*, then you'll have a list of the characters, their history, their background, where the series is to be set, the circumstances surrounding the characters etc, etc. There isn't that in *Doctor Who*."

"In fact we've had this situation two or three times in the last few days," says Douglas Adams, "when we've talked to new writers we hope will be writing for the show. It's almost an instinct writing for *Doctor Who*. You can tell fairly soon if they're going to slot in or not. Because there is very, very little you can actually define about the programme or the character, you either know the way it's going to work, or you don't. And I think one knows that fairly quickly when talking to a writer. There's no great sort of cross-referencing - there's no master plan anywhere at all. It literally is a question of making it up from story to story, as it goes along and trying to remember whether it conflicts with something that's gone in the past or whether it's consistent with this, that or the other. If we did have such a cross referencing it would be very limiting for the writers to have to stick within the history of fifteen years, to have to stick within very rigid rules within a changing universe. It would be very unfair on the writers. You'd have a very pedantic show really, wouldn't you? If one had to bear in mind everything that William Hartnell said in Episode Three of the first story, then one would never be able to move."

"It'd be a bit like asking somebody now to go away and write a novel, but he could only use a Fifteenth Century dictionary. Obviously, one tries for broad consistency, but one can't actually monitor all the details the whole time. So it inevitably means, when you say something that is actually inconsistent with what has gone before, people will write in and point it out to you or, on the other hand, construct vast meanings onto it. We bash our brains out trying to maintain the established facts, but when it comes down to fine details, if it's a question of the minor convention being broken or a major part of a good story going out of the window, then I think it's best to keep the good story and lose the minor convention, if it came to a choice. I certainly would."

**Left:**  
The Pirate Planet  
originally featured  
an abandoned  
Time Lord seeking  
revenge on  
Gallifrey





# The Lords Of Misrule



he late Ted Willis was widely regarded as one of the founders of British television writing, with his groundbreaking work in the fifties including the creation of the legendary *Dixon Of Dock* and *Hunter's Walk* and the seminal *Man Thursday* following thereafter.

Season Sixteen's script editor, Nathan Foad, had worked with Willis in the Sixties, and commissioned him to write a story during the hunt for the fifth segment of the *Key to Time*. It's not known how far Willis got with the piece, but all that remains today is a set of notes for a four-part story which bears a similarity with the finished stories *The Blood Generation* and *The Stones of Blood*, in that the segment of the story is hidden within a valuable jewel.

Working from those notes, David Tennant uncovered a synopsis of an alternative adventure for the Fourth Doctor during his quest for the Key to Time.



### Episode One

Three farmers, Vens, Norf and Trel, are heaving a plough across the dry terrain of the planet Tetran. A hunting horn sounds and the men begin to panic, fearing that the hunt of the Shadowlords is on the way. As they speak, three figures on horseback materialise several yards away. Two are clearly guards, but the other is Lord Magelyn, dressed like an effete duke from the regency period on Earth. He instructs the Prowlers to be released. Two humanoid wolves held on chains alongside one of the horses are released and set off after the farmers.

The TARDIS materialises on an area of scrubland, and the Doctor and his assistant emerge arguing about where the location equipment helping them find the segments of the Key has led them, with the assistant certain that they have been fooled by a "ghosting" signal.

Vens and Trel watch them from behind some rocks, where they are hiding as they try to catch their breath. The Prowlers lost their scent when they "downed" Norf. Vens realises that if they catch the Doctor's assistant, it would give them a "Fem" to use as a bargaining tool with the Shadowlord to call off the hunt.

In the Shadowlords' castle, Lord Magelyn returns from the hunt with Norf's identity collar in his hands, held high like a trophy. Lord Jasp and Lord Krau call servants to lay on a feast to celebrate Magelyn's success. Lord Jasp calls for entertainment, and a seemingly hypnotised Norf is brought in with another slave to perform a joust for their masters. They are given laser weapons to fight with.

The Doctor and his assistant are searching for signs of life and find a mining site, where docile slaves are loading ore from a mine shaft entrance into a large container unit. As they watch, the doors on the unit close, the ore having vanished when they reopen. The Doctor concludes that there must be a shaft underneath, as the society seems too basic to have matter transporter technology. At that moment Vens and Trel attack, throwing the Doctor into the quarry area and kidnapping the assistant at the same time. Guards surround the Doctor, who merely offers them a sweet.

Lord Magelyn is summoned to a chamber lined with fabulous jewels and chests of coins, where he seems to hear instructions being fed to him by an unseen entity. As he starts to speak to himself, it's clear he now knows of the Doctor's presence on Tetran.

The Doctor's assistant is taken to a small barn, where she is chained to a pillar to await the arrival of the Shadowlords' guards. Left alone, she starts to get nervous as something moves around under the straw to her side.

The Doctor is chained and thrown into the container unit. As the doors close, it is revealed to be some form of matter transporter. He is dragged out from a similar unit in the cellar of the Shadowlords' castle and thrown before them in the banquet hall. Lord Jasp and Lord Krau are delighted by having a new "play-thing" for their jousts, but their plans change as Lord Magelyn arrives, announces that their new captive is too dangerous to be granted such a simple death, and orders him to be thrown into the castle furnace. The Doctor escapes as he is led away and charges up the steps of a tower, bursting through the doors onto the castle battlements. He freezes as he looks over the wall and realises that the castle is floating in space, orbiting the planet Tetran.

The Doctor is dragged back to the banquet hall, where his comment about the amount of power needed to deflect gravity and keep the castle in the air causes concern amongst the Lords. Magelyn hears a voice telling him to win the Doctor's trust, as his knowledge could be useful in their plans. The Doctor complies, realising that in order to get out of the castle alive, he will have to play along with them.

His assistant, meanwhile, has been freed from the barn by a mute girl, who leads her away from the mud huts that make up the farmers' encampment. Vens and Trel return with a guard captain, who has reported the presence of a "Fem" to the Lords, and when they find the Doctor's assistant has escaped, he warns them that their lives will not be worth living unless they recapture her.

Hiding in the scrubland, the mute girl leads the assistant to a cave mouth, which turns out to be the entrance to a spaceship which crashed on Tetran hundreds of years before. It becomes clear from the wreckage that it was a prison ship of some kind. The flight recorder, with the last vestiges of power, reveals that it was a mining craft ferrying slaves to extract the ores from Tetran.





It is clear that the transmitter has smashed the side of his face in, revealing that he is actually a robot

### Episode Three

The Doctor runs for his life across the wilderness of Tetran, with the Prowlers in close pursuit. In the wrecked ship, his assistant has managed to get surveillance cameras working, and sees the Doctor racing towards the crash site and the danger he faces. The mute girl leads her back to the ship's entrance and they manage to rescue him, getting him into the craft and putting the Prowlers off his trail.

Magelyn, with his face-covering now repaired, greets Lord Jasp and Lord Krau as they return. He expects the head of the Doctor to be presented to him, and near explodes with rage as he is told of the Doctor's escape. He orders that all of the Prowlers are to be released and that no life is sacred; the Doctor has to be stopped before he finds the "Godhead".

The Doctor examines the derelict ship and concludes that the farmers and slaves must be the survivors of the original flight, somehow programmed to serve the Shadowlords. He can't see how the Shadowlords fit into the equation, however, as it is hardly likely that they were prisoners as well. The mute girl is elsewhere in the ship and hears voices behind a section of panelling. She persuades the Doctor and his assistant to follow her, and he recognises one of the voices as Magelyn's, concluding that the secret of the Shadowlords' identity may be behind the wall. His assistant cannot see how they can get through it, but the Doctor merely winks and pulls a dog whistle out of his pocket.

K9 leaves the TARDIS and heads towards the sound of the whistle, battling with Prowlers who attack him as he moves across the scrubland. Vens and Trel, still hunting for the Doctor's assistant, see K9 and assume that he's a god, especially when he saves them from two Prowlers. They fall to their knees and offer complete obedience to him. K9 tells them to follow.

Lord Magelyn is waiting impatiently for the Prowlers to return with the Doctor's body, while Lord Jasp and Lord Krau have returned to feasting. The Guard Captain arrives with news of what has happened to several of the Prowlers; a small metal being has killed them one by one. Magelyn is obviously terrified at the thought of another robot being present on Tetran, and orders that K9's destruction now overrides the importance of killing the Doctor.

K9 arrives at the ship and assures the Doctor's assistant and the mute girl that Vens and Trel will not harm them; his worshippers will obey his every command. The Doctor sets K9 the task of breaking the wall down. In the Shadowlords' castle,

The Doctor is becoming increasingly alarmed by the debauched behaviour of the Lords, and while they engage in a drinking frenzy he slips away down a corridor and enters the chamber full of gold, where Magelyn heard the voice. He is surprised to find an open-ended transmitter. As he starts to tinker with the controls, Lord Magelyn enters the room behind him. The microphone at the control panel alongside the Doctor's assistant in the wrecked craft crackles into life, and she hears the Doctor's voice, and the conversation that ensues as Magelyn confronts the Doctor in the castle. It transpires that Magelyn and the other Lords used the engines from the crashed ship, and its survivors, to build a castle around the lower cargo bay and its surrounding chambers. Some of the equipment on board, like the matter transporters, survived the crash. The people of Tetran have been enslaved, with the exception of a few farmers to keep the Lords' kitchens supplied and to dig for fuel to keep the castle airborne.

Magelyn concludes that the Doctor now knows too much and must die. As he pulls a gun on him, the Doctor throws the transmitter at Magelyn, smashing him to the ground. He races back to the matter transporter, which teleports him back to the surface of Tetran.

Lord Jasp and Lord Krau are pursuing a slave in a hunt, and hear instructions in their minds from Magelyn to change course and track down the Doctor.

They locate him and release three Prowlers who start to close in for the kill. As Magelyn that the Doctor will soon be dead, he turns around.



Magelyn immediately senses that the wall is being breached, and calls for Lord Jasp and Lord Krau to follow as he races for the matter transporter.

In the ship, the wall crumbles, and the Doctor and the others enter a chamber glowing with light. In the centre is a seated figure with wires streaming out of his head, linked to a computer bank behind him. It is clearly Magelyn . . .

#### Episode Four

The Doctor examines the body and concludes that the pilot was linked to the ship's computer and also had control of three security robots that kept the prisoners under control during the flight. Vens and Trel are convinced that it is Lord Magelyn, but the Doctor reassures them that it is merely the body that Magelyn based his likeness on. To an astonished audience, the Doctor announces that it is clear the three Shadowlords are the three security robots. Lord Magelyn, Lord Jasp and Lord Krau approach the ship's crash site on horseback, with several guards. Using an intercom link, Magelyn speaks to the Doctor on board the craft, ordering him that to come out immediately, or the Prowlers will be sent into the ship. The Doctor counters with the fact that K9 can frighten them off. Magelyn decides to wait them out.

The Doctor concludes that the three security robots went mad after the crash, taking control of the community, and taking on their bizarre personalities from the knowledge of the past history of their planet of origin from the brain-damaged pilot's mind. There must, however, be an immense source of power to keep the castle stabilised. The Doctor's assistant finds a transmat terminal and they all teleport into the abandoned castle just as Magelyn changes his mind and launches an attack on the ship.

Once inside, the sight of the pilot induces shockwaves in the programming of Lord Jasp and Lord Krau, and they literally fuse and revert to their normal forms. Lord Magelyn finds the transmat terminal, and teleports to the castle on his own.

The Doctor, meanwhile, has found the engineering room in the castle, where a vast crystal mined from the

planet sits at the centre of a control rig, powering the stabilisers. His assistant uses a tracer to confirm that the crystal is the next segment of the Key.

K9 and his "worshippers" are on guard outside, but Vens and Trel are killed by Magelyn as he reaches the chamber. K9 retreats, as he finds that Magelyn is capable of absorbing the energy from his blasts.

The Doctor, his assistant and the mute girl manage to get back to the teleport terminal as the castle starts to crumble around them, the crystal now in their possession. K9 hurries towards them, warning of Magelyn's pursuit. Arriving back at the ship, the Doctor attempts to unwire the pilot, who has only been kept alive by the power supply left in the ship. He assumes that Magelyn was destroyed by the castle's collapse.

A badly damaged Magelyn suddenly arrives in the teleport terminal and attacks the Doctor. K9 blasts the energy banks feeding the pilot. As the energy finally leaves him, Magelyn reverts to his original form. The Doctor heads back to the TARDIS with his assistant, content that the surviving inhabitants on Tetran will be able to build their own society now without the influence of any dictators. The mute girl can only watch in awe as the TARDIS slowly fades away . . .





# THE LIVES AND TIMES OF DOCTOR WHO



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# The Stones of Blood





## SYNOPSIS

### PART ONE (dm: 24'20")

As the Doctor awakens, he finds himself tied down to the sacrificial altar of The Nine. He is surrounded by the Nine Travellers, who are holding a ceremony to honor their goddess. The Doctor is shocked to discover that the Nine Travellers are actually the same people who were responsible for the destruction of his home planet, Gallifrey.

The Nine Travellers with her colleague, Vivien Fay.

the British Institute of Druidic Studies—who still hold ceremonies at

the ruins of Gallifrey. The Doctor is shocked to discover that the Nine Travellers are actually the same people who were responsible for the destruction of his home planet, Gallifrey. As he is about to leave, the Doctor is struck by a lightning bolt.

### PART TWO (dm: 23'53")

waves crash beneath her. Meanwhile, the Doctor awakens to find himself tied down to the sacrificial altar of The Nine.



travellers about to be killed in De Vries' Druidic ceremony. The arrival of Emilia, returning to check on Roman, causes the druids to flee. When the Doctor is released, summoning K9 from the TARDIS, the Doctor has the robot dog take Roman to the cliff. Roman is reluctant to be rescued, claiming it was the Doctor who pushed her over the edge. They realise that somebody is using the transformation property of the third segment.

The Doctor's party return to the cliff and are hunted with Emilia and Vivien. While Roman goes to study the history of the stones at Vivien's cottage, the Doctor heads for the Hall with K9 to confront De Vries. He arrives to find the Hall is empty, with both De Vries and Martha and his acolytes crushed suddenly toward the stone. From the circle enters the Hall, pulling with it one of the Doctor's. Mocked and K9 pursues the silicon life-

Roman learns that the circle has always been owned by women, and she and Emilia decide to visit the Hall to check on

site. They find the Doctor with a badly damaged K9 who has

back to the TARDIS for circuit regeneration, the Doctor and Emilia discover a forest home containing portraits of Lady Montcalm, Mrs Trevisis and Senora Camara – just some of Vivien's exiles over the last four thousand years.

Returning from the TARDIS, Roman seeks shelter at the and almost long wand of her. Roman vanishes, his whirl of blue lights.

### PART THREE (dm: 24'27")

to the cliff edge where it plunges into the sea below

regenerated K9 and some equipment from the TARDIS. At the cottage, the Doctor explains that Vivien and Roman are in hyperspace, another dimension occupying the same space as the circle. A machine constructed by the Doctor and powered by Vivien's tritium crystals will allow Emilia to project the Doctor into hyperspace as well.

They return to the circle and as K9 generates a forcefield to hold back the two attacking Ogr, Emilia projects the Doctor into the corridor. In hyperspace, several beings arranged to achieve the best for thirty seconds every half-hour. The Doctor soon finds Roman manacled to one of the vessel's stony chambers, most of which seem to contain dead life-forms. Wondering why the vessel came to rest in hyperspace four thousand years ago, the Doctor opens a sealed compartment and releases two hovering balls of energy. Then, as the Megara's watch-bio-machines which act as judge, jury and executioner and vote condemn the Doctor to death for breaking the seal on their chamber without authorisation, the Doctor and Roman hurry

The Ogr withdraw from the circle



and recharge by murdering two campers. An silver-armoured Vivien appears in the circle and blasts the Doctor's machine with her wand. She summons the two Ogr and returns to the ship with them, confronting the Doctor and Roman and demanding a new machine. Destruction. She's trapped in hyperspace, forever.

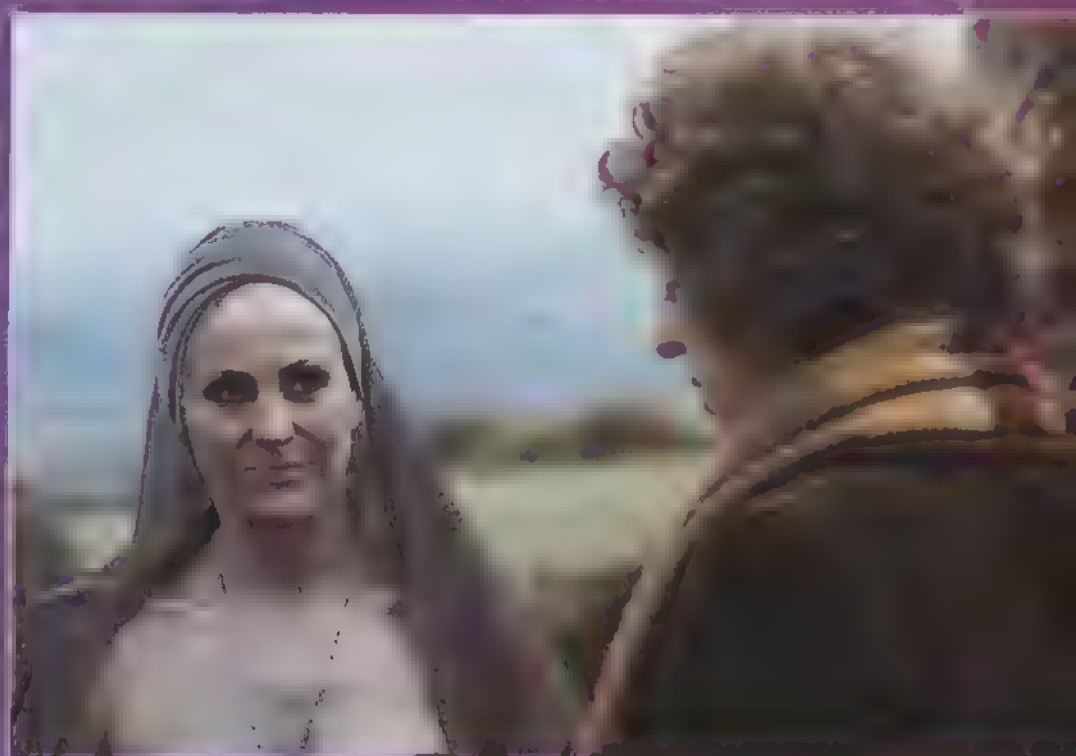
### PART FOUR (dm: 23'07")

Before the Ogr can move in for the kill, the Megara arrives and takes the Doctor into their custody, pending his dissolution. The Doctor appeals against his sentence, invoking Article 14 of the Legal Code which gives him two hours to plead his case. After asking Roman for defence witness, the Doctor summons Vivien. In the hope that the Megara will probe her mind. The Megara refuses, but Roman is able to slip away to try and return to the circle and find evidence about Vivien's true identity. K9 and Emilia

destroyed by the Megara

their sentence to Cassell's perpetual imprisonment to the

Doctor grabs a pendant of the Great Seal of Diplo. From their ship to give him a chance to evade his sentence. Once the Great Seal into the third segment of the Key to Time.







## PRODUCTION

Following the *Key to Time* final document being issued in November 1977 script editor Anthony Read commissioned another writer new to *Doctor Who*, David Fisher. Read had met Fisher in Glasgow in 1966 during the making of the television series *This Man Craig* and had continued working with him on both *The Troubleshooters* and *The Lotus Eaters*. Fisher had also written for *Sutherland's Law* in 1973 and was known to the show's script editor, Graham Williams, who was now the producer of *Doctor Who*. Fisher's other television credits included *Orlando*, *Dixon of Dock Green* and *General Hospital*.

Fisher was keen to do a supernatural story, and Read requested the setting of a stone circle. *The Nine Maidens* was one of two storylines submitted by Fisher (the other being *The Prisoner of Zend*, which would eventually become *The Androids of Tara*). Williams decided to use *The Nine Maidens* as the third serial of Season Sixteen, tying in the supernatural story with a broadcast date around Halloween. The storyline was formally commissioned on Thursday 8th December, and the four-part story was commissioned on Tuesday 10th January, 1978.

Fisher's script drew heavily on his research of the legends of stone circles around Britain. Myths surrounding stone circles include those at Old Radnor which supposedly travel to a nearby pool to drink, Long Meg and her

Daughters which are meant to be witches turned to stone, and even tales of stones giving off heartbeats. Sacrificial altars were made of stone as it was believed that the blood soaking into them would give them life. Many circles have a tradition whereby it is supposedly impossible to count the stones twice and arrive at the same number. Another popular concept is that stone circles marked gateways to other worlds.

### THE SOMETHING OF TIME

At one point the serial had the working title *The Stones of Time*, the intention being that each story of Season Sixteen would have a title such as *The "Something" of Time* to emphasise the umbrella theme. By the time the scripts were delivered in March, the title

was *The Stones of Blood*. Very little editing was required as Read and Fisher had a ready thoroughly discussed concepts such as hyperspace and the Megara. As a result of some of the explanatory dialogue about the *Key to Time* being cut from Part One of *The Ribos Operation*, Read added some extra dialogue on the subject shortly before production which reiterated the quest for new viewers.

No exact date for the serial was specified and the BBC publicity documentation issued for *The Stones of Blood* simply described it as "present-day Earth". The exact setting as given in the script is a stone circle situated in Damnonium, the Latin name for Cornwall. Trefusis, one of the aliases of Cessair of Diplos, is also a Cornish name and Dr

Thomas Borlase is based on an eighteenth century Cornish antiquarian, the Reverend William Borlase.

Fisher's script had the Doctor referring to the ogres Gog and Magog, two giants from Celtic mythology, and also to John Aubrey, a seventeenth century antiquarian who incorrectly believed Stonehenge to be a Druidic temple. The name Carleach hailed from a Scots/Gaelic word meaning "old woman", and there was also a figure known as the Carleach-bheur, a hag known as the goddess of winter to whom standing stones were sacred – to the extent that she became one. The names Lady Morgana Montcalm and Vivien Fay possibly hail from Morgan le Fay the enchantress who was turned to stone after imprisoning Merlin, and Camara was a Brazilian theologian at the turn of the century. Morrigan – another name for the Carleach – came from *Mirrigan*, the



Celtic goddess of battles who also appeared as a raven or a crow. Classical mythology supplied the name Megara for the justice machines, taken from the Megæra, the name of one of the Furies – figures of justice.

The Megara were described as "two shining globes – about the size of beach balls. They float in mid air". The two bio-machines sometimes spoke in unison in the script – an idea dropped for production – and in stage directions were designated Megara 1 (the younger voice performed by David McAlister) and Megara 2 (the older voice of Gerald Cross). For the truth assessor used on Romana and Cessair of Diplos in Part Four, the script indicated "One of the Megara snakes out a metallic arm which clamps itself onto Romana's arm or head". Romana's full name was erroneously spelt Romanadveratrelundar (as opposed to Romanadvoratrelundar) throughout the script.

Reads additions introduced continuity references to *The Pirate Planet* concerning the transformation of the planet Caphra into the second segment. In April 1978 Williams' superior, Graeme McDonald, sent the producer a memo commenting favourably on the scripts (particularly those for Part Two) but warned that the goat sacrifice in Part One would have to be handled very carefully.

The director assigned was Derryl Baker who had previously directed episodes of *Paul Temple*, *Doomwatch*, *Ace of Wands*, *Rainbow*, *The Tomorrow People* and *Emmerdale Farm*. After going freelance, Baker worked with Williams on *The Regiment* and, after some time directing in theatre, was offered Fisher's script to direct. This meant Baker having to learn about the new television technology developed since he had left the television industry.

The rest of the principal production team included designer John Stout, visual effects designer Mat Irvine, costume designer Rupert Jarvis and make-up designer Ann Briggs. While this was Stout's only Doctor Who serial, Jarvis had worked on *Underworld* the previous year. Irvine had graduated to designer with *The Face of Evil* and Briggs had been in charge of make-up on *The Seeds of Doom* and *The Robots of Death*.

The silicon-based monsters in Fisher's script, the Ogrs (a corruption of the word Ogre), were originally supposed to "walk" – the script contained such directions as "one of the Ogrs steps forward". The script suggests that they were humanoid pieces of rock which only looked like stones when static, killing their victims with a vicious bear-hug to extract the blood. As pre-production meetings began in late April, Irvine suggested that the Ogr could be created as large rubber suits housing actors. An initial design was created in conjunction with Jarvis, but the idea was vetoed by Baker who opted instead for stone props, thus saving on hiring actors to operate them. Baker also suggested that the stone props should throb with an inner light. While the props were difficult to work with, the savings enabled the addition of a new scene to Part Three in which two campers are killed by an Ogr.

Baker cast elderly actress Beatrix Lehmann as Professor Emilia Rumford. Lehmann, who had a long career in theatre and films, agreed to do the series because she was fascinated by K9 and struck up a strong friendship with the dog's voice artist, John Leeson. *The Stones of Blood* was her final acting job, and she died shortly after

transmission of the serial. Honor Blackman and Mana Aitken were both considered for the role of Vivien Fay, but the part eventually went to Susan Enge.

#### THE LOCATIONS OF TIME

A week after studio recording was completed on *The Pirate Planet*, rehearsals for the outdoor material on *The Stones of Blood* were held on Sunday 11th June. For the location work, Baker decided to use lightweight Outside Broadcast videotape equipment instead of 16mm film to allow better integration with certain "outdoor" sequences which he scheduled for studio. The production team were based at Chipping Norton in Oxfordshire for four days of OB recording from Monday 12th to Thursday 15th June, requiring the regular cast of Tom Baker, Mary Tamm and John Leeson as well as Lehmann and Enge.

Monday was spent at The Manor, one of the buildings of Reed College at the village of Little Compton near Moreton-in-Marsh.



This featured as the Hall, Leonard De Vries' home in Parts One to Three. Filming took place during the day but a dark filter to suggest night-time was used on the camera for the Doctor and K9's arrival in Part Two and for the pursuit of the Doctor and Emilia by an Ogr in Part Three. Two Ogr props were made by Irvine's assistant Roger Perkins. These were internally lit, translucent fibreglass stones pulled along on trays mounted on wooden runways. A prop gate was also made for the stone to crash through in Part Three.

Tuesday 13th was devoted to all the sequences set at the stone circle of The Nine Travellers, these were the Rollright Stones, located three miles to the north of Chipping Norton. Also known as The King's Men, the circle is a Bronze Age structure whose legend was of an army turned to stone by a witch. The venue was known to Baker who had lived close to the site some years earlier. An agreement was made with the landowner to use the circle, and the nearby A34 road was closed while recording took place. Extra polystyrene stones and the altar were added by Stout's team.

Another of Irvine's assistants, Charles

Lumb, created the Doctor's tripod mounted beam machine – complete with working LED display – of which a wrecked version was also needed for some scenes in Part Four. K9 had particular difficulty in moving over the grass at the circle and later on the moorland. Eventually the dog was towed along in some shots on a tray, pulled by a nylon wire or moving on wooden boards hidden by the grass.

When characters vanished to hyperspace or returned to the circle, a roll-back-and-mix effect was used. The final scene required Susan Enge to wear silver make-up as Cessair of Diplos on her face, neck and arms (her hair being hidden under a silver scarf) an aspect not suggested in Fisher's script. Roll-back-and-mix was also used to turn Cessair into a prop stone.

The exterior TARDIS scenes for Parts One, Two and Four were recorded first on Wednesday 14th, the same day on which the sequences requiring trained crows were also taped for the scenes at the stones in Part

One and of Romana leaving the TARDIS in Part Two. As usual, the police box dematerialised by roll-back-and-mix at the end of the serial. The venue for the TARDIS scenes was close to Little Rollright Quarry, with the surrounding fields also appearing as the moor and in Parts One to Three. The rest of Wednesday and Thursday was spent in Little Rollright Quarry, recording the cliff-edge scenes. The quarry was some distance away from the stone circle, and offered a seven-metre drop suitable for the precipice. Stuntwoman Roberta Gibbs doubled for Tamm in the shots of Romana falling and hanging onto the cliff in Parts One and Two, wearing a hidden body harness when suspended over the drop. Day-for-night recording was again used on several of the cliff-top scenes for Parts Two and Three as dusk fell. When the stone toppled over the cliff, Irvine arranged for the leads powering its internal light to break as it fell from the trolley. OB recording was completed half a day early and the crew returned to London.

#### THE END OF TIME

Rehearsals at Acton for the studio sessions commenced on Friday 23rd June, with actors



Nicholas McArdle, Elaine Yates-Cameron, James Murray (the son of DJ Pete Murray) and Shinn Taylor required for the first block along with the Druid extras.

Read asked Fisher to include a scene (reportedly suggested by Baker to Read in the BBC bar) showing the Doctor and his companions celebrating the Time Lord's birthday, since the serial's transmission would more-or-less coincide with the show's fifteenth anniversary in November 1978. It was also later realised that this would also be the one-hundredth Doctor Who serial broadcast. The scene was fleshed out further by Blake when Part One was found to run under-time in read-through.

The first studio session in TC3 was on Monday 3rd and Tuesday 4th July, and included all the scenes set at the Hall and at the reproduction of the stone circle built in the studio for the night-time scenes. Also recorded was the scene with the two campers in Part Three on a small moorland set and CSO scenes at the clifftop in Part Two.

The Ogn were pushed along in studio by Irvine or one of his assistants just out of shot. Part of the Hall set was rigged to collapse in Part Two as the Ogn crashed through the French windows. A lightweight K9 prop made from fibreglass and with no internal workings was also constructed so that the damaged robot dog could be easily picked up and carried by the Doctor and Romana in Part Two. The three portraits found by the Doctor and Emilia in the priest's hole showing Lady Montcalm, Mrs Trefusis and Senora Camara were all based on photographs taken of Susan Engel, and were painted by John Stout. Part of the archway of this set was also designed to crumble on cue as a Ogn attempted to enter. A BBC photocall was held on the first studio day for several scenes set in De Vries' home and also of Engel in her Cailleach outfit – a feathered cloak, a bird's mask and a pair of taloned gloves.

A small model of the circle made by Irvine was used for establishing shots seen in Parts One and Two. To avoid having a vehicle in the studio, the sound effect of a car departing was later dubbed into Part Two to indicate the escape of the Druids after their attempted sacrifice of the Doctor. At the end of Part Two, Inlay was used to add the swirling blue vortex effect over Romana as she was spirited away into hyperspace – the image generated by a rotating disc swirling around a tube of water to create the spiral. Vivien Fay's wand was built by Charles Lumb with flashing lights running down its shaft, powered from a hidden battery pack inside the Cailleach costume. The set had a hidden circle of flammable material to create a ring of fire around Vivien Fay in Part Three. Further pyrotechnics caused the beam machine's partial explosion.

World Backgrounds supplied colour 35mm film footage of the clouds passing across a moonlit night sky (seen in Part One during the Druidic ceremony), waves crashing on rocks (seen in Parts One to Three), and a sea horizon (seen in Part Two). Part Two also used 16mm film footage of waves crashing on rocks from the BBC Film

Library. Much of this was played in on a blue CSO screen positioned behind Tamm to depict Romana hanging above the shoreline, with the horizon shot CSOed behind the clifftop scene in Part Two as the Doctor rescues her. Blake was delighted to find 35mm film footage of lights disappearing into the sea from World Background which he used for the Ogn's demise in Part Three.

Rehearsals for the second block saw Baker, Tamm, Leeson, Lehmann and Engel joined by Gerald Cross and David McAlister, the two Megara voices. During rehearsals, the sentence passed on Cessair of Diplos by Megara 2 was rewritten to remove extraneous detail and to cut down on references to the death sentence. The accusations originally included "illegal delay of hyperspace vessel, the property of the Zaran Federation, for which the penalty is death or imprisonment for one thousand years" and "theft of the Great Seal of Diplos, the property of Xante of Ordan, for which the penalty is death or imprisonment for not less than two thousand years" and "guilty of mass murder for which the penalty is death".

During rehearsals, Williams heard about the inserted birthday scene and requested the sequence be removed, considering it both self-indulgent and inappropriate. Blake was disappointed by the decision as he had



ordered a special cake to be baked for the recording.

As rehearsed, the scene continued from the entrance into the control room of Romana in her new outfit in Part One – Romana's insistence that the Doctor should not enter the limbo area covering the fact that she and K9 are still erecting the decorations. As the Doctor enters, he sees K9 at a table of party food with a huge birthday cake. The dog sings "Happy Birthday" out of tune, Romana opens the fridge and takes out the Doctor's present – this turns out to be a new scarf identical to his old one. "Gosh, just what I needed," comments the Doctor, "If only the Guardian could see us now." This slip brings Romana to question the Doctor about their quest, in dialogue which Williams transferred to the next scene (apart from Romana's comment that all Time Lords know about the Guardians). There was also some dialogue in which Romana chides the Doctor about spoiling K9 before the TARDIS lands. Some new dialogue was written involving the White Guardian's voice and recorded by Gerald Cross on his studio day. Since this amendment was so late in the day, Cross was not credited with this role in the closing credits, although he was listed in *Radio Times*.

The second studio was also in TC3 from

Sunday 16th to Tuesday 18th July, again with rehearse/record periods each afternoon and evening. Taping on the Sunday involved all the scenes which required either Engel in her silver make-up or the Megara, starting with the insert shot of Vivien Fay looking in at the imprisoned Romana in Part Three. After this, the scene of the Doctor and Romana releasing the Megara was taped, followed by all the Megara scenes for Parts Three and Four. For the brief appearance of a Wirm (seen dead in one of the compartments and referred to as Wiran in the script), a costume made for *The Ark in Space* four years earlier was reused, and a copyright payment was made to that serial's writer, Robert Holmes. It had been hoped that some other old monsters could appear on the prison ship depending on which costumes existed in storage. A Sea Devil was meant to be featured and their creator, Malcolm Hulke, was also paid a copyright fee, although it did not appear in the finished episode.

The Megara were puppets operated by John Thirtle and Angie Passmore of the Playboard Puppet Theatre, with whom Blake had worked on the pre-school series *Rainbow*. Both were dressed in black clothes and wore black hoods to stand against a black set which meant that only the illuminated Megara would be inlaid into the main picture – Thirtle and Passmore watching the composite shots on special reversed monitors. The two justice machines built by Charles Lumb consisted of one central light at the end of a rod which flashed in time to the electronically modulated voice of the actor, with a helix of smaller lights surrounding it. For the speeded-up Megara dialogue in Part Four, Cross and McAlister ad-libbed talking rubbish to each other on the set which was then played back at high speed.

Inlay was again used for the vortex seen for the hyperspace transfer scenes. During the trial, the references to Romana as "Miss Dvoratrunder" were ad-libbed, with the recording scripts reading "Miss Romana". Likewise, Baker amended a plea to the Megara, in which he asked for "a last cigarette", to "a last toffee-apple". There was a brief hold-up to recording in one shot when it was realised that Engel's feet – which had not been painted silver – were clearly visible. As the recording day overran, a plan to play back three OB sequences from Part Four into studio (so that the transfer vortex effect of the Megara lights could be inlaid into them) was abandoned.

Monday afternoon was spent on the remaining hyperspace vessel scenes, starting with the arrival of the Doctor (who in the scripts was supposed to mark his arrival point with his hat as well as the chalk 'X'). Inlay was again used for the vortex effect, and CSO placed Baker's Doctor into a window shot of the spaceship model extenor. For the cell in which Romana was imprisoned, the script suggested she should be with "the crumbling skeleton of some strange creature". A prop android body from *The Android Invasion* was eventually used. The scene in which the Doctor and Romana go to study the computer console was recorded mute (as the boom mike could not navigate the set property), with the pre-recorded dialogue dubbed in later along with the footsteps. Yellow CSO was used to insert the four monitors into the picture, showing different captions standing in the black inlay area.



Arranged by Mitch Mitchell, these showed sweeping radar traces and a manually operated card caption graphic of the spaceship above the circle prepared by the BBC Graphics Department.

Irvine's model of the hyperspace ship was mounted against a blue screen to be CSOed onto a hyperspace background for Part Three. The model was later the subject of a two-minute film item by Robert Symes in his programme *The Model World of Robert Symes* in which he discussed the creation of model spacecraft and the miniature TARDIS with Irvine.

All the scenes at Vivien's home, Rose Cottage in Boscawen, were recorded in the evening. Repairs had been made to the beam machine during the day as the prop

had been damaged overnight, and the kitchen doorway was rigged to collapse under the impact of an Ogri in Part Four. Several special effects scenes were also recorded, including the Ogri destroyed by the Megara in Part Four (a bag of rubble tipped onto the floor in close-up), close-up shots of the beam machine, and the crossfade of the hand of Pat, the female camper, to a skeleton hand in Part Three. Pat's hand seen at the start of this shot in fact belonged to a make-up assistant. The final shot taped was the model TARDIS in space which opened the serial.

Tuesday was devoted to all the scenes set in the two linked TARDIS sets: the control room and the limbo area. For the first scene, Tamm wore her outfit from *The Pirate Planet* as direct continuity to the previous serial. The CSO scanner screen in the TARDIS showed a colour telejector slide of some moorlands provided by the BBC Stills Library. For the last few scenes, Tamm changed costumes to do scenes for Parts Two and Four. A set visit took place this day for winners of a "Design-a-Monster" competition, and the birthday cake, baked for the aborted scene, was handed out around the crew. The final evening was then devoted purely to special effects recording and did not require any actors. This included some of the Megara shots and overlaying special effects onto some of the OB scenes postponed from Sunday.

#### THE POST-PRODUCTION OF TIME

A gallery day was held on Friday 21st July in TC1 to add electronic video effects. A red

glow was added to the Ogri stones during the druidic ceremony in Parts One and Two as blood was poured upon them, the usual red video beam was added to the picture as K9 fires at the Ogri in Parts Two to Four (along with a red diamond added to the target), three blue beams were added to the Doctor's beam machine when used in Part Three and the screen bled to red as the campers fall foul of the Ogn. The white truth-assessor beam used on Romana and Cessair by the Megara in Part Four was superimposed at this point, and a blue diamond flash was added as the Megara blasts the Doctor and Cessair. The beam was also superimposed on the OB sequence of the Megara turning Cessair to stone. A roll-back-and-mix crossfade was used to show the pendant changing into the segment in the final scene.

The editing of Parts One and Two took place on Saturday 22nd July, and Part Two had no reprise from Part One at all. The end of Part Two was also reworked by Blake in editing – the original cliffhanger was the lengthy scene of the Doctor and Emilia in the cellar, ending with the attack by the Ogri. Instead the scene of Vivien Fay making Romana vanish was brought forward from Part Three. Part Three was edited on Tuesday 25th, with the final episode finished the following day. Part Four had very little recap from Part Three and used different camera shots of the cliffhanger, omitting the shot of the hyperspace vessel that had closed the previous episode.

Dudley Simpson composed thirty-one minutes of music for the serial, performed by an eight-piece orchestra using brass, percus-







sion, a keyboard and two cellos. Certain electronic touches were added later by the Radiophonic Workshop, and elements of the score for Part Three reused sections of the theme that Simpson had already devised for the Fourth Doctor.

During the segments concerning the Key to Time, bells similar to those from the Guardian scene in *The Ribos Operation* were heard. Blake was keen that echoes should be used to increase the atmosphere both in the Hall sets and those of the spaceship. Radiophonic sound effects for the serial were handled by Elizabeth Parker, standing in for Dick Mills who was on holiday. Parker had joined the Radiophonic Workshop in January 1978 after working at the BBC as a studio manager following her post graduate course on electronic music and acoustics. However, due to an oversight, Mills still received the on-screen credit on all four episodes. When K9 is unable to answer

Romana's question in Part One, the sound effect of the time scanner from *Image of the Fendahl* was used.

*The Stones of Blood* was the only *Doctor Who* story Darrol Blake directed. Shortly afterwards he wrote a play for BBC2 about Rupert Brooke and then began directing further episodes of *Crossroads*. He has since worked on other soaps including *EastEnders* and *Brookside*.

*The Stones of Blood* was broadcast on BBC1 on Saturdays from 28th October to 18th November 1978. Part One went out at 6.25pm, five minutes later than usual to allow a special programme, *Grease Day USA*, to be broadcast beforehand. The same day that Part One was transmitted, Part Two was re-edited for broadcast the following week. A thirty-eight second sequence was removed after Graeme McDonald expressed concern about the scene showing De Vries and Martha running round the Hall

in terror at the thought of the Cailleach taking her revenge, with Martha screaming hysterically.

The viewing figures for the serial were reasonable and the audience reaction index figure for Part Three was the highest of the season. For the first three weeks, ITV competition consisted of shows such as *The Incredible Hulk* (on LWT), repeats of the sitcom *Doctor on the Go* (on ATV) and *How The West Was Won* (Granada and other regions). Ratings for the final episode were dented slightly by the rescheduling of Bruce Forsyth's *Big Night*, a variety show.

The serial was sold to Australia in February 1979 and was broadcast uncut with a 'G' rating. In North America, the serial was syndicated by Lionheart in the early Eighties and also runs as a one hour thirty-one minute TV Movie.

Terrance Dicks novelised David Fisher's scripts as *Doctor Who and the Stones of Blood*. The adaptation remained faithful to the transmitted serial, although it renamed Professor Rumford as Amelia. However, the novelisation also gave rise to the erroneous belief that Professor Rumford addresses the Doctor as "Cornish Fougous", an archaeologist, when in fact she is referring to fogous in Cornwall – a fogou being an Iron Age subterranean chamber. The book was published simultaneously in hardback by WH Allen and in paperback by Target in March 1980. Later editions after 1983 were numbered Book No. 59 in the Target Library, all retaining the original cover painting by Andrew Skilleter.

The sound effects of the Ogri and the tritium crystals were issued in July 1993 on the CD *Doctor Who – 30 Years at the Radiophonic Workshop*. The serial was broadcast in March 1994 on UK Gold, followed by a compilation repeat some time later. The original two inch videotape retained by the BBC Archives formed the BBC Video release of the serial in May 1995, with cover artwork from Colin Howard and spine artwork from Andrew Skilleter.

Andrew Pixley

## Serial 5C The Stones of Blood

**CAST:** Tom Baker (*Doctor Who*) with Mary Tamm (*Romana*), Beatrix Lehmann (*Professor Rumford*), Susan Engel (*Vivien Fay*), Nicholas McArdle (*De Vries*) [1-2], Elaine Ives-Cameron (*Martha*) [1-2], John Leeson (*Voice of K9*), Gerald Cross (*Voice of the Guardian*) [1]; James Murray, Shirin Taylor (*Campers*) [3]; David McAlister, Gerald Cross (*Megara Voices*) [3-4].  
Not credited on-screen.

**EXTRAS:** James Muir, Ian Munroe, Maggie Pilleau, Judy Cowne, Decima Delaney, Mike Mungarven (*Druids*); Roberta Gibbs (*Stuntwoman/Double for Romana*); Eve Barker (*Double for Pat's Hand*); John Thirtle, Angie Passmore (*Megara Operators*).

**CREDITS:** Written by David Fisher. Incidental Music by Dudley Simpson. Special Sound: Dick Mills (actually Elizabeth Parker, uncredited). Production Assistant: Carolyn Montagu. OB Lighting: Hubert Cartwright. OB Sound: Vic Godrich. Studio Lighting: Warwick Fielding. Studio Sound: Richard Chubb. Visual Effects Designer: Mat Irvine. Electronic Effects: AJ Mitchell. Videotape Editor: Malcolm Banthorpe. Costume Designer: Rupert Jarvis. Make-up Artist: Ann Briggs. Script Editor: Anthony Read. Designer: John Stout. Producer: Graham Williams. Directed by Darrol Blake. BBC (c) 1978.

### UK BROADCAST DETAILS

Part One	28th October, 1978	6.25pm - 6.50pm
Part Two	4th November, 1978	6.20pm - 6.45pm
Part Three	11th November, 1978	6.20pm - 6.45pm
Part Four	18th November, 1978	6.20pm - 6.45pm

### Viewing Figures

Part One: 8.6M (38th), Part Two: 6.6M (75th), Part Three: 9.3M (38th), Part Four: 7.6M (66th)

### Audience Appreciation Figures

Part Four: 67%. No figures recorded for Parts One to Three.



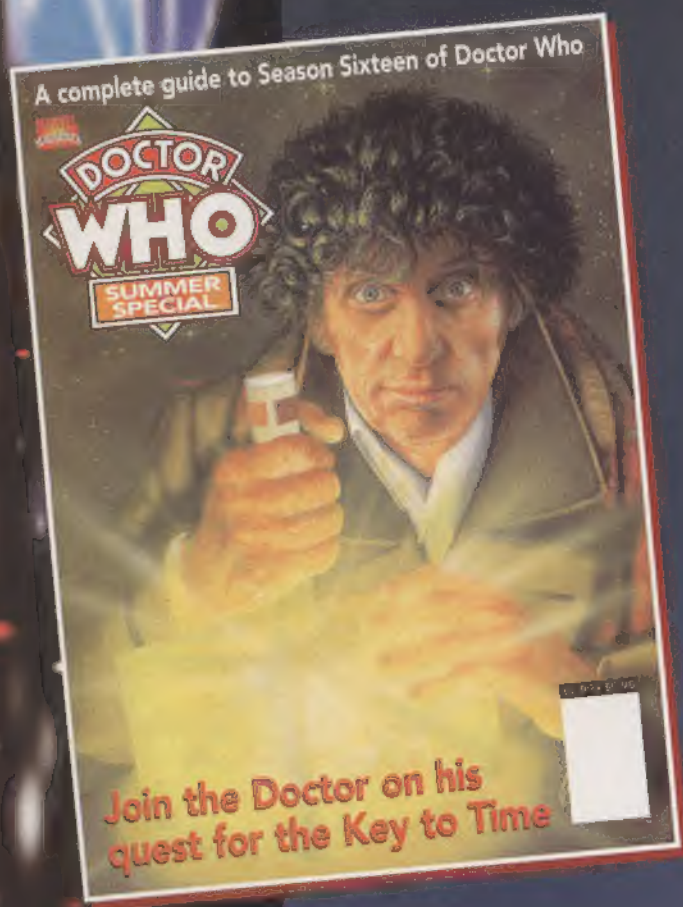




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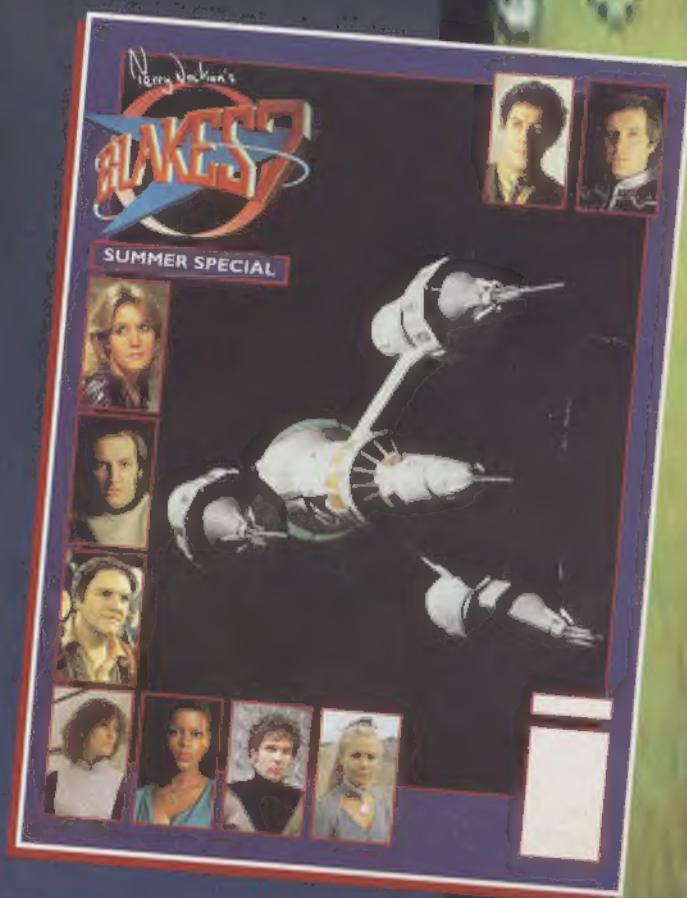
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